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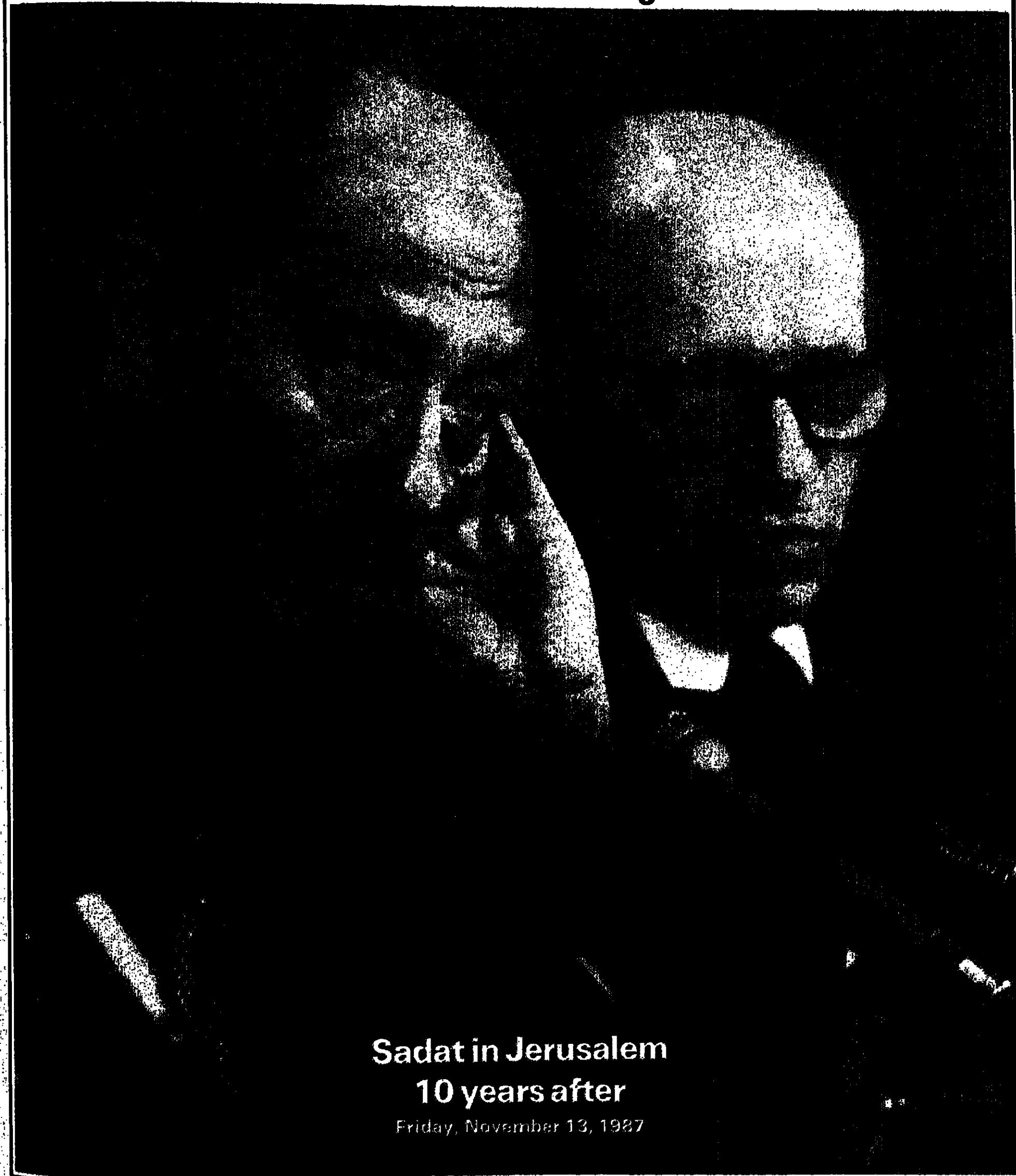


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WEEKEND

The Jerusalem Post Magazine



Sadat in Jerusalem
10 years after

Friday, November 13, 1987

مكتبة الأصل

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EL AL

CAIRO — Ten years ago, on the 10th anniversary of the assassination of President Anwar Sadat, the "Arab World" magazine published an article titled "The Arab World: A Vision of the Future".

But Sadat made the journey with a vision that included much more than striking a separate deal between Egypt and Israel, according to veteran Egyptian diplomat Tahseen Basheer.

"His vision was to achieve a historical compromise between Israeli Zionism and Arab nationalism — to end what became a tragic, escalating, bloody conflict between two essentially mangled but difficult peoples."

"Both the Arabs and the Jews are people who carry with them in their national confrontations not just the issues at hand, but their historical memories," said Basheer. "Both come from the tradition of the desert where they remember and repeat their stories and wallow in their histories."

"Also in this tradition of the Middle East, dreams are not just dreams that people hope might be made concrete one day. They take their dreams literally. They see the abstract as concrete. A good part of the (Arab-Israeli) conflict is about these dreams."

Basheer spoke about those dreams — and reality — in an unlikely setting for a former ambassador and presidential spokesman under Nasser and Sadat: amid canvas drop-cloths and paint brushes in a downtown apartment undergoing renovation. He was waiting for workmen who, in characteristic Cairene fashion, never came.

Short, paunchy, and dressed in a casual open-necked shirt and old striped pants, Basheer sat tapping his finger on a small desk covered with papers. An article on the Arab summit in Amman was in progress when he took time out to speak to *The Jerusalem Post* last week.

Basheer was Egypt's "last" Arab League representative before the Arab world's 1978 break with Cairo over the peace process.

"I hope I will soon be superseded," he said with a smile, referring to his country's breathless hopes that the Amman summit underway this week would restore Egypt to the League, or at least pave the way for that possibility through a restoration of diplomatic ties with individual states.

Basheer may be better known to Israelis as the ex-husband of Egyptian renegade Sanna Hassan, who came to Israel privately three years before Sadat, and wrote about her ventures in *Enemy in the Promised Land*.

But although Hassan so descriptively criticized Egypt's decaying elite, its fossilized social mores and modes of thinking, she seems to have entirely overlooked the quick intellect and eloquent unpretentiousness of her own former husband. And while Hassan's intellectual curiosity led her to become an outcast in her own society, Basheer remained a man of Egypt, although able to speak the language of the West.

TODAY, BASHEER still acts as an adviser in the Mubarak administration, and is often used to articulate its thinking on issues considered too sensitive to be discussed publicly and formally by top government officials.

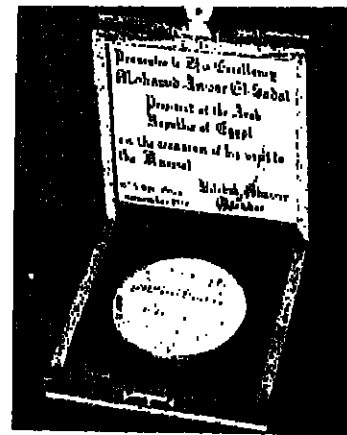
Egyptian-Israeli relations and the 10th year anniversary of Sadat's visit to Jerusalem were among those "sensitive" subjects last week in the corridors of Egyptian officialdom where preparations were being made for the Arab summit.

"If one were to get down to the

Vision - and reality

The peace process launched 10 years ago by President Anwar Sadat put both Egyptians and Israelis to the test. It has survived — but the next 10 years pose an equally great challenge, veteran Egyptian diplomat Tahseen Basheer tells *The Post's* Elaine Ruth Fletcher, who visited Egypt this week.

"I see that we have turned something that could have been a great revolution for the Arabs and Israelis into an appetizer that was not followed by the main dish... But one would take that any time over the pain of arguing points with guns."



"When you have the stupor of peace, you see the vision, not the ground you are standing on. Sadat saw the vision until he stumbled on the ground. He didn't look at where he was going, he looked at the skies."

nitty-gritty — (talking about) three million Jews and 2.5 million Arabs living in the totality of Palestine, i.e. Israel, the West Bank and Gaza — they could find a solution because they face a historical deadlock and dilemma," continued Basheer.

"The dilemma remains the central factor of the struggle: Can the Israel of today fulfil its legitimate security needs? Can it live in peace side by side with Arab nationalism with each respecting the other's uniqueness but finding areas of a peaceful juxtaposed solution, and hopefully cooperating in time so they can create new relationships which will heal the wounds of their original confrontation?"

Sadat had a vision of just that kind of settlement when he journeyed to Jerusalem in 1977, Basheer asserted.

"But Sadat was only a convert to that vision, not its originator. He gets the credit for being the man who took the risk, and got the taste of making that vision come true, but only the taste."

Sadat offered a peek at that vision in his first speech before the Knesset.

"To my chagrin, Israel never has responded in kind," said Basheer. "Israel never has offered, either before or after his visit, an image of the Middle East in which we can have a mutually reinforcing and supportive relationship."

Instead, the diplomat charged, 10 years later Israel still operates on the premise that the Arab world understands only sheer firepower, and that the "enemy of my enemy is my friend."

Pointing to a U.S. Information Service bulletin, he quoted Defence Minister Yitzhak Rabin as saying on October 28 that, "Israel has not changed its longstanding tilt towards Iran" in the Gulf war.

"This is so absurd with the kind of extremism Khomeini exudes," Basheer observed. "This kind of thinking of Rabin is a self-fulfilling prophecy. It represents tactics and infirmity — but no strategy."

Israel has not learned the lesson of South Lebanon, he added. There, the IDF entered into a strategic alliance with the PLO's "enemy," the Maronites, but in so doing, suddenly revolutionized the Shi'ite Muslim

majority.

"The greatest lesson of the last five years isn't fully understood in Israel. Israel can't live by the sword alone. Six hundred young Israelis were killed in that adventure without buying their country better security in the north. It's a self-defeating strategy, built on the calculation of arms power, on the simple calculation that the enemy only understands crude force."

"Every extremist in the world thinks this way, but they (the Israelis) implement it religiously," he said.

On the Palestinian issue, Basheer added, "Israel is clawing in the air, trying to say the Palestinians do not exist as a national political group. Israel has not come up with any peace proposals that would be acceptable to the 'most moderate' Palestinians."

Even Egyptian mediation efforts come up against roadblocks. Basheer, for instance, was the man behind the recent San Diego State University peace conference, twice postponed because Israeli authorities barred moderate Palestinians from leaving the country.

"Every time I try to conduct a conference trying to get mainstream Palestinians talking to mainstream Israelis, we get Rabin or somebody preventing (Gaza lawyer) Fayed Abu Rahmo from leaving the country," he said.

"In a way, an extremist like Meir Kahane has been honest in the way he frames the dilemma: You either kill them or expel them, or live with them. There is no other choice. If you want to live with them, either grant them equal rights, or separate rights."

ISRAEL HAS never devised a programme by which the West Bank and Gaza could be transformed into a "peaceful, Palestinian Luxembourg," said Basheer. Instead, the territories have been an economic and territorial reserve for Israeli exploitation.

"The occupation produces financial income for Israel. They take land in one of the most highly concentrated population areas — Gaza — and give it to the settlers with different privileges, different laws. One can carry a gun, the other has

only to resort to stones and knives."

Indeed, in all of his analysis of the Arab-Israeli dilemma, Basheer maintained a curious blind spot about how deeply those "stones and knives" cut into the Israeli psyche and plant further obstacles in the way of peace.

Leaning over and clapping a screwdriver into the palm of his hand, he asked: "Did you ever give them freedom? I'm not telling you to accept reality unarmed. Agree, or negotiate for a period in which they will have political, cultural and economic freedoms, but be demilitarized."

After 10 years, Israelis on the right must end the "politics of speculation," he declared.

"Some will ask, 'Why doesn't Egypt take refugees?' But Egypt already has 1.2 million babies born every year. Between 1981 and 1987, we increased by seven million — the population of Israel, Jordan and Palestine put together."

Others on the Israeli right, according to Basheer, believe that if the Soviet Union opened its gates to two million Jews, or if U.S. Jews emigrated en masse, Israel would have the demographic might to hold onto the territories without compromise.

"All this is speculation," said Basheer. "The country that defeated Zionism is not the Arabs, it is America. The Russian Jews will not come en masse, the Americans won't. But to justify the dream, you resort to speculation."

The peace process launched by Sadat put both Egyptians and Israelis to the test, he said: "The test is that the politics of despair and of absolute enmity sound empty and counterproductive."

But the next 10 years pose an equally great challenge — "to fulfil the legitimate political rights of the Palestinians in the framework of a peaceful and cooperative Middle East. To stop making these dreams, which turn into nightmares at times because they plague our creative thinking, negotiators in this conflict."

DESPITE THE frustrations of the cold peace and the chilly diplomatic atmosphere in Cairo at the moment, peace between Egypt and Israel still is working "better than ever" in

many ways, Basheer concluded.

"The glass is three-quarters empty. But the little water in it has more meaning than three-quarters' emptiness. It points to the possibility of enlarging the peace, sustaining the peace if the Palestinian issue is tackled."

Basheer said that "Egyptian patience" has been able to "shock absorb" the West Bank occupation, the IDF venture in Lebanon, the Israeli bombing of the Iraqi nuclear power plant, and Israel's tacit support for Iran.

"We have been able to take all of the static, to act in relative terms, and not in absolute terms. Egypt has kept the peace. We have learned even to work with an Israeli government in which the prime minister, Mr. Shamir, didn't vote for the peace treaty. Having peace is dealing with reality, with all of its contradictions."

Meanwhile, Egypt, he said, has more trade with Israel than meets the eye, trade in oil and agriculture, and exchanges and joint projects in science.

As for the average man on the street, "Cairo is a city that talks about peace, about economic projects and prices going up, not about war."

The tortuous road that led to a Taba accord has proven once again to critics that agreement with Israel can be negotiated.

"We diffused the issue of Taba," Basheer declared. "The issue is somewhere in Geneva with technicians and legalists. They are talking to each other."

The overwhelming Arab support for Egypt's position on an international peace conference represents another step forward, in the eyes of Basheer.

"Egyptian policy under Mubarak is balanced and down to earth. It cooperates with those elements of Israeli policy that support peace. And it is approved by more Arabs today than five years ago."

Peace with Israel is not an alliance against the Arabs, but paves the way for a comprehensive settlement.

The trauma of making peace has ended, "but maybe human beings can work better with realistic expectations," he observed.

"When you have the stupor of peace, you see the vision — not the ground you are standing on. Visions are carried by men who have ambitions, frailties, and games that they play."

"Sadat saw the vision until he stumbled on the ground. He didn't look at where he was going, he looked at the skies. His contribution to peace cannot be eliminated by any fair-minded person," said Basheer. "But it is important that Mubarak has kept to the course while pursuing natural relations with Arabs and Palestinians."

"I see that we have turned something that could have been a great revolution for the Arabs and Israelis into an appetizer that was not followed by a main dish, and that leaves a lot of sour taste and frustrated hopes. But one would take that any time over the pain of arguing points with guns."

"The Egyptian-Israeli peace treaty survived. Camp David is buried and dead," said Basheer, referring to his proposals for a Palestinian autonomy.

"In Cairo, you won't find people starry-eyed about it, and not about Sadat. Sadat was the initiator of peace. But the Egyptians made peace. Men come and go."

"There is an apt Moslem saying: 'That which benefits man will stay, that which does not benefit man will dissipate in time — like the froth upon the sea.'"

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Egypt's uneasy peace

The voices against peace with Israel have become increasingly shrill in Egypt today. Meanwhile, the government continues to maintain nominal relations with its former enemy. The Israeli-Arab impasse over the Palestinian problem poisons the atmosphere, eroding the potential for developing relations further. The Post's Elaine Ruth Fletcher reports from Egypt, 10 years after the historic visit by President Sadat to Jerusalem.

"We were told this is our enemy from the time we were born. We were brought up all of the time believing this. And it doesn't change overnight. Perhaps there are those in power, on both sides, who don't want it to change. But I'm not afraid of making peace. If I make peace with my neighbour, this strengthens my own identity." An Egyptian student.

THE FACES OF the eight students at the American University in Cairo suddenly hardened, their smiles of welcome faded. Caught unawares, they were speaking to an Israeli reporter.

"I am shocked when I hear the name 'Israel.' I can't believe I'm sitting in front of a person who is carrying the passport of my enemy," said the most outspoken young man among them, Khaled.

Yes, he saw translations of articles from the Israeli press from time to time as part of his work at the student newspaper, and he believed they hid the truth.

"When you report on a resistance operation inside of the occupied territories, you don't mention how many Israelis were killed or injured. You don't want to show how strong the resistance is. You call the Palestinians carrying out these operations 'terrorists,' which I don't believe they are."

"I don't believe the conflict will be solved through a Middle East peace conference," he added. "There is no reason for Israel to talk to the Arabs. Israel doesn't give us any evidence they want peace. And day after day, they are killing people inside of our land."

"The solution is armed struggle," said Khaled. "Land has never been freed by peace."

TEN YEARS AFTER President Anwar Sadat's stunning flight to Jerusalem, a debate is raging inside Egypt over the peace he sought to make with Israel. And the psychological barriers to peace, which he overcame, are still evident in the most powerful sectors of society.

Government policy, in the words of one rare critic, combines the formality of a peace treaty with the rhetoric of anti-Israeli hostility, broadcast by an ever bolder opposition press.

"I'm not sure there is any clear thinking in the government. I don't know where they're going," said Dr. Mohammed Sha'alan, a prominent psychiatrist who has been active promoting Arab-Jewish dialogue for 10 years despite threats and recriminations.

"The opposition has propagated the idea that Camp David was something we did to our Arab brothers... And unfortunately, our government now thinks like the opposition, while acting like a government. It acts by respecting the peace treaty, by formally and politely relating to Israelis. And it thinks like the opposition, ashamed, as though it did something wrong, trying to apologize to the Arabs."

That tendency reached a new peak last week, in the days leading up to the Arab summit in Amman.



The euphoria of 1977 (above) has been replaced by criticism of Sadat among students and fundamentalists.

All of Egypt waited for an expected restoration of ties with as many as half-a-dozen moderate Arab states. The government aim was clear: Do as little as possible to rock the diplomatic boat of Arab brotherhood.

Pro-government Egyptian newspapers carried interviews with President Hosni Mubarak on the themes of the Gulf war and Arab unity. Likewise, Israeli atrocities in the West Bank received prominent display. The anniversary of Sadat's visit was likely to pass virtually unnoticed, critics said, except perhaps for more attacks on the peace he made in the opposition press.

Just before the summit opened, a leading pro-government paper, *Al-Ahram*, carried an article by its executive editor Ibrahim Nafin, comparing Israel to Iran, and saying that a "racist religious idea" stood behind the establishment of Israel, "which the Zionist propagandists used in the name of ruling over Palestine and the con-

quest of additional Arab lands." Meanwhile, top Foreign Ministry officials refused visits with the Israeli press. And even Deputy Foreign Minister Butros Ghali, active in the peace process since Sadat's trip to Jerusalem and a favourite address for Israelis, cancelled a scheduled appointment with this reporter.

Yet the present atmosphere only intensifies a trend that has long been developing. Trade and professional unionists of all stripes, including journalists, generally boycott any contacts with Israelis. The opposition press regularly makes shrill attacks on any normalization of ties with the "Zionist state," and on university campuses, the peace treaty itself is the subject of dispute. When it is discussed favourably in the press, the treaty has increasingly been portrayed as an outcome of the 1973 Yom Kippur War rather than of Sadat's diplomatic initiative.

Observers of this 10-year anniversary are forced to ask if the price for

Egypt's full re-entry into the Arab world remains the severing of ties with Israel and, if the Arab-Israeli deadlock over peace negotiations continues, will the peace with Egypt hold indefinitely?

The books of prominent Sadat critics like Nasser confidante and journalist Mohammed Heikal, and Ismail Fahmy, who resigned as foreign minister, when Sadat went to Jerusalem, are prominently displayed in English-language bookstores.

For years, Sadat's censors prevented Mr. Heikal from telling the truth as he knew it. Now the truth can be told," declares the jacket cover of Heikal's book, *Autumn of Fury*.

Unfortunately, Heikal's thesis has some basis in truth, as voices for more sympathetic to Israel have long pointed out: Sadat, while capturing fame and honour in the West, ultimately became an international superstar alien to his own society.

But even in the more sober and

inward-looking Mubarak era, the Islamic extremism that finally cut Sadat down has continued to play a worrisome role in Egypt. In just the past few months, Islamic terrorists have attempted to kill two former ministers and a prominent journalist. *Al-Mussawwar* editor Makram Mohammed, who spoke out against extremism. Since the latter attack, some 30 journalists on both the left and right have been provided with government bodyguards.

Even those traditionally supportive of the peace process feel perplexed or betrayed by the contrast between Israel's own outpouring of support for the Sadat initiative, and the current internal bickering over an international peace conference.

"It's not that easy to understand what is going on inside Israel today," said Anis Mansour, the former Sadat confidante who accompanied him to Jerusalem. "It's a kaleidoscope of many factions and subfactions. You need another Begun, with Labour intentions, a modified Begun."

IN THE STUDENT newspaper of the elite American University of Cairo, sons and daughters of Arab diplomats and academics speak out in English on how the Holocaust is a Jewish exaggeration; they read the infamous *Protocols of Zion* as fact rather than fiction. Plans for a trip to Israel were quickly cancelled during the last school term by the administration after student opposition surfaced.

And students were quick to point out that their peers at neighbouring Cairo University or El Shams University would likely have refused to even meet with the Israeli press.

Underneath the rhetoric of hate lies the festering poison of two decades of West Bank and Gaza occupation and conflict in South Lebanon. Anger is bred by a blend of fact and fiction — the fact of relatives, friends or countrymen who are bombed and imprisoned, the fiction of persistent anti-Jewish propaganda.

"I bought the *Protocols* because I'm minoring in political science," said Nisrin, an American University student who is the daughter of a Palestinian mother and a retired Jordanian diplomat.

"The book is a record of the Jews' decisions at the Zionist Congress made by Herzl. That is what they believe in, their ideology. They want more and more territory — like the slogan on the Israeli Knesset building, 'from the Nile to the Euphrates.'"

"It's normal I'm going to feel hostility towards any Israeli," she argued. "They have been killing my people for 40 years."

Nisrin herself has experienced the everyday humiliations of the occupation, travelling from Jordan to the West Bank across the Allenby Bridge. She described the encounters with a series of lively gestures as she and her classmates took a break from work on the student newspaper.

Poking imaginary guns in the air, she told of how the young Israeli

soldiers would shout at elderly Arab women to move here and there, of the embarrassing body searches, and the ultimate humiliation: Soldiers holding her underwear up for examination as they rifled through her bags.

Yet the Palestinian problem, however real, also provides a social safety valve for students from the frustrations of their own Egyptian society, still struggling with democracy, with religious and political extremes, and with overwhelming economic problems.

For example, while Palestinian students at An-Najah and Bir Zeit University demonstrate and politic endlessly, Nisrin and her peers grumble and complain that they are forbidden to discuss religion or politics in their school newspaper, so as to avoid controversies that would divide the multi-cultural school body.

"HAVE YOU SEEN the students? This new generation, when they see what is happening in the occupied territories, in Lebanon, they are convinced there will be no peace without a military struggle. You are pushing our new generation to the limit."

"I used to think time was against the Arab world. But it's not true. I think the time factor is against Israel," said the head of the Foreign Ministry's Palestine Department, Taha al-Farnawany.

Farnawany is one of the best-known personalities in the ministry and, as head of its Palestine Department, led Egypt's spring walkout on the PLO from the meeting in Algiers where the organization passed a resolution calling for the abrogation of the peace treaty with Israel. Personally, he says, he would have preferred to remain at the meeting.

His own leftist and revolutionary credentials are well-established. As a youth, he joined Algeria's fight for independence. In 1956, at the age of 25, he helped set up the embassy of the newly independent Egypt in Morocco. In the 1967 war he served as Egypt's charge d'affaires to Syria. He was Egypt's ambassador to the Arab League in 1973, and was ambassador to the newly-formed state of Zimbabwe when Sadat made his trip to Jerusalem. He opposed Camp David, and spent the rest of the Sadat era in Africa, patching up various diplomatic fissures there in its aftermath.

Now, in his comfortable home in the affluent Heliopolis suburb of Cairo, Farnawany mused over the prospects for peace in this generation and the next.

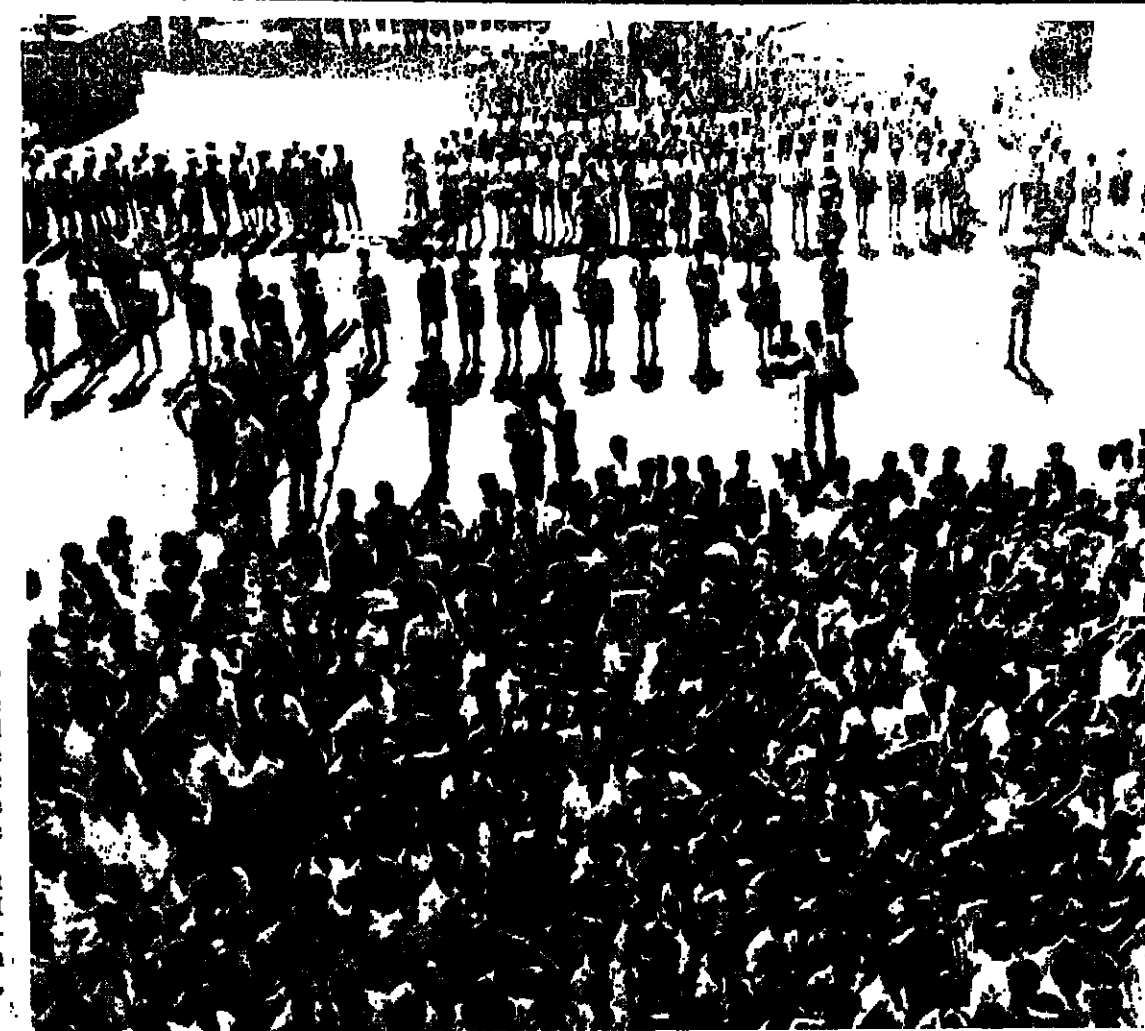
"This is one of the best chances Israel will ever have to find peace," he said. "Because it is a bigger power, the Israeli government can impose certain conditions which it may not be able to impose a few years from now."

"And they will have our generation as negotiators, our generation which fought four times and is eager to have a comprehensive peace... Our generation, the generation of Hanna Siniora, Mubarak, myself, Yitzhak Shamir — we could make concessions. But the new generation, on both sides, will never accept concessions."

"The people who know about fighting are against fighting. But the younger generation, born after 1967, have never seen the sufferings of war. They think of Israel like the Crusaders. They say, 'It's been like this in our region for 100 years. However long they stay, we will win in the end.'"

With a sweep of his hand, he dismissed all of the technical problems posed by a peace conference.

"These are details... how many



The mood at Cairo's two largest academic institutions — El Shams (above) and Cairo University — is one of anti-Israeli militancy. A combination of leftists and fundamentalists is increasingly vocal. (Photos: Reuters)

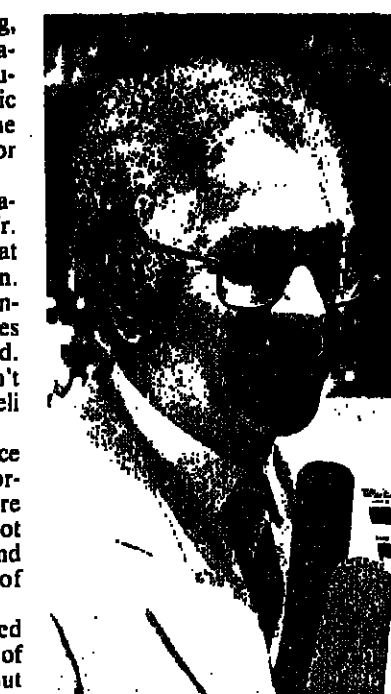


superpowers are there, for how long, with what kind of PLO representation," he said, adding that the crucial question is "Is Israeli public opinion at all willing to accept the idea of an exchange of territory for peace on the West Bank?"

"Every day that passes, the situation becomes more critical. Let Mr. Shamir, Mr. Peres be convinced that this is the time to find a solution. And the only solution is a Palestinian state, with all the guarantees needed for Israel," he observed. "But I am very pessimistic. I don't find any indication that the Israeli government wants peace."

"Egypt is continuing its peace treaty, continuing to maintain normal relations. But the people are not for normal relations, maybe not for any relations at all, if they find Israel continues its policy of occupation."

"The peace treaty was accepted by an overwhelming majority of public opinion," he conceded. "But now people feel they've been betrayed."



Anis Mansour (Isaac Harari)

THE CONTRAST between 1977 and today became even starker as former Sadat confidante Anis Mansour reminisced about Egyptian euphoria over the historic peace initiative. At that time, Mansour was the editor of the prestigious *October* magazine which he also founded, and privy to the inner thoughts of the president. Today, Mansour is the magazine's "cultural adviser," and a literary columnist for another newspaper.

Other names associated with Sadat have similarly moved from the innermost to the outer rings of political power: Former prime minister Mustapha Khalil now heads the Arab Development Bank, former defence minister and army chief of staff Abdel Ghane Gamase runs a Cairo golf club. Kamal Hassan Ali, also prime minister in the Sadat era, is ailing and often abroad.

The "survivors" include Butros Ghali, longtime No. 2 man in the Foreign Ministry, and the elusive Osama el-Baz, aide to Mubarak

when he was vice-president, and now the presidential adviser.

In his own way, Mansour has incorporated the government's current "cold peace" ideology into his own thinking. He carefully links the fruits of the current peace treaty to the "victory" of 1973 as well as to Sadat's initiative.

"You Israelis are always in a hurry," he declared leaning back in his chair in a spacious, air-conditioned office in the company of two young reporters who smiled at his jokes and well-aimed jibes. "You are very nervous. You are always in a hurry. The Egyptian pressure is not high pressure, not low pressure."

"The Egyptian people have become accustomed to it (peace). Relations haven't yet been developed but by and by they will improve. Not the Israeli way but the Egyptian way: It has to take some more time."

"I know that in the Israeli press you are all preparing for special issues, special editions on the anniversary of Sadat's visit. I don't think we'll have the same reaction. Maybe you will find this occasion passes by without being noticed in the Egyptian press."

Israelis are always looking for more "normalization" in their relations with Egypt, Mansour mused. But Israelis are addicted to "abnormalization" as a mental state, a way of life. Egypt, meanwhile, is looking for its own normalization — with the Arab world.

"We are married to two wives that are cross with each other. Political polygamy," said Mansour. "But we'll continue the marriage, and we may even have more wives."

Egypt has her own internal problems as well. "If you have one Ceula Cohen, we have thousands," said Mansour. "If you have one Kahane, we have millions of fundamentalists who are against any relationship with the Jews."

With a grand gesture toward the window, he points to the Nile. "You want everything here and now. But take a look at the river. See how it moves very slowly."

LOOKING BACK to 1977, Mansour noted that Egypt was briefly jolted from its eternal pace into jet-age diplomacy.

"At the time I was in Mecca on the Haj," he recalled, and it was just before the Muslim feast of Id al-Adha, the feast of the Sacrifice. "Sadat had been hinting about going to Jerusalem. If you reread his speeches, you can see he had been playing with the idea for a long time, trying to test the feeling of the people."

"So I phoned him from Mecca. I asked him if he was seriously thinking of going. I told him I wanted to go with him, and he sent a plane to bring me from Mecca to Cairo. That makes the Moslems furious — that I left the pilgrimage to go to Israel." (Sadat, interestingly enough, described the journey as a pilgrimage to Islam's third most sacred site, the Al-Aksa Mosque.)

Mansour said he later asked Sadat how he felt when he was on the plane, en route to Jerusalem.

"He said, 'As if I was enchanted or intoxicated.'"

Added Mansour, "It was a cocktail of courage, hope, big expectations, and apprehension."

At midnight of the first day in Jerusalem, Mansour asked to see the president.

"I found him in his pajamas. He asked me, 'How did you find everything?' I said, 'Mr. President, you'll be pleased. The enthusiasm on the street is overwhelming. I even saw some people carrying their television sets into the street just to see Sadat in person and in the process.' (Continued on page 8)

(Continued from page 7)
 son. He jumped. And his apprehension disappeared.

"If this is so," he said, "then we have the Israeli withdrawal. We'll have back our Sinai." I asked why, and he said, "because of the power and impact of the Israeli street on the administration."
 "How did I feel? There is only one word to describe it, which is unambiguous. Euphoria. We were swept away by this overwhelming emotion. But one cannot be under the spell of euphoria for a long time. It is like champagne. Peace became a fact. The euphoria is no more."

EGYPT IS a political pyramid. Western observers say. At the top is the ruling elite, then there are the political intellectual classes and beneath them, the more apolitical masses.

The elites debate and argue over what the masses of Egypt want and believe — masses who might earn as little as \$50 a month if they're lucky enough to land one of the countless small salaried jobs in government offices, which they supplement with moonlighting.

The most vocal portion of the elite are highly critical of the peace treaty, a larger portion are mildly critical, and a few are sympathetic to the peace process.

"Seventy per cent of the people don't have political affiliations. There are organized parties on the left or the right, or extremist Moslems. But the moderate is the heart of Egypt," declared a student of business administration, Amr Reda, who discounted much of the anti-peace rhetoric on the left as unrepresentative of the real feeling on the Egyptian street.

"There must be people who press for peace. We are living not our grandfather's lives but our own," he added. "Even two lovers have pain. The thing is not to let pain overcome people, to try to fight pain, to find a solution. There must be people who work for peace. I think this is the feeling of the moderates."

Abd El-Satar El-Tawila, a Marxist leftist and editor of the pro-government magazine *Roz el-Youssef*, was one of the relatively few voices on the left which supported Sadat's peace process. His opinion is significant today in that it shows that pro-peace currents still exist within the Mubarak administration.

"You will find that most Egyptian people disagree with the leading opposition political parties — the small parties, who don't want peace with Israel," said El-Tawila, one of the few left-wingers who agrees to meet with Israeli journalists.

"The Egyptian people want peace, support peace, and don't want to destroy peace or Israel. But if you ask any Egyptian, he will say to you that he has been frustrated and disappointed that the Israeli government has destroyed and hurt the hope that existed in the heart of the Egyptians."

In 1947, El-Tawila was a member of an Egyptian communist organization that supported the UN partition plan, and his views have remained more or less the same since then.

Even though Sadat made "mistakes, Egypt is now reaping the benefits of his peace process," he noted. "Our Egyptian national question is solved. We got back the Sinai and Egypt has been able to become more involved in internal projects."

"Also, I believe peace between Israel and Egypt is a model and proof that by negotiations, even severe ones, peace can be achieved. It is for the sake of the Arabs."

"For the sake of Arab national liberation, [it is important] to meet



The average Egyptian — what does he want? (Photos: Karen Ben-Zion)

Israelis, left and right. I believe the peace forces within Israel are becoming greater. Twenty-five years ago, there were only the communists. Now it includes groups like Peace Now, East for Peace, Mapam and factions of the Labour Party."

But the only way to peace, stressed El-Tawila repeatedly, is the establishment of a Palestinian state. If this had been done long ago, if the Palestinians had accepted the existence of Israel, and if Israel had been willing to relinquish land, then Egypt and Israel would be working together today in developing the Middle East and Africa and eliminating poverty rather than trying to put out the still-burning embers of war.

He spoke almost wistfully of a vision of the forfeited past, and of an unrealized future.

"The prosperity of Israel would be like that of Morocco. You, an Israeli would come to me saying, 'I was recently on a tour of Algeria, Constantinople, Morocco. Now I'm going to Mozambique on an economic development mission with 20 Israelis and 20 Egyptians.'"

"I'll tell you a secret," said El-Tawila, leaning over as if to divulge a great confidence. "Many left-wing people who are against the peace process were not so opposed in the beginning. Many people said to themselves that Egypt's democracy would be influenced by Israel's. But I'm sorry to say that instead, you have taken the worst things from the Middle East."

DR. MOHAMMED SHA'ALAN likes to recall the comments a peasant once made to a friend of his, a left-wing Egyptian Parliament candidate who was pounding the campaign trail.

"We appreciate your concern for the poor," said the peasant. "But we don't understand why you don't want peace. After all, it is our children who die in wars, not yours."

And we don't understand why you don't want open-door policies. After all, it is our poor who have something to gain from it."

From the beginning, the people — if not the intellectual elite — were excited by the peace process, according to Sha'alan, one of Egypt's most prominent psychiatrists. But over the years, their voices were drowned out by the presence of a larger power — the petrodollar.

"Those who speak out against (peace with) Israel have an interest in Arab petrodollars," he explained flatly. "If you're an Arabist, you make money, sell books, see patients in the Arab world. So you try to please them with this pseudo anti-Israel campaign."

"It makes everybody happy. The Arab governments are happy. The Arabists are happy. But the forces of peace and the real nationalists in both Egypt and Israel suffer."

Sha'alan has been censured severely at times at home for his efforts to push forward Egyptian-Israeli and Palestinian-Israeli dialogues. A five-day interreligious encounter in 1984 on Mount Sinai between Egyptians, Palestinians, and Israelis became a heated subject of controversy among Cairo intelligentsia, where knowing the "enemy" still is taboo.

Sha'alan has broken the taboo, as one can see from a glance at the cluttered, book-lined study of his simply furnished home, where titles like Amos Elon's *Flight into Egypt* and *The Israelis*, and Yehoshua Harkabi's *The Bar-Kokhba Syndrome* stand along with lesser-known volumes on Israel.

By his door, meanwhile, is a picture of the Al-Aksa Mosque's golden dome — often a centerpiece in West Bank Palestinian homes.

Sha'alan's search to know "the other," be it Israeli Jew or Palestinian, was sparked 20 years ago by the 1967 war when, as a young student just arrived in Great Britain, he

watched Egyptian forces defeated on the western television networks.

"It was a traumatic experience," said Sha'alan, 50. "Nasser's news media had convinced me Egypt was at its glory — the mighty armed forces, mighty Egypt, mighty socialism. To witness all of this dissipating in just a few hours meant that the power and nationalism was just an illusion."

He developed personal relationships abroad with Jews and Israelis which allowed him to see the "other side of the story."

At that same time, the psychiatrist recalled feeling that "the rational approach the PLO took of calling for a secular democratic state of Moslems, Christians and Jews also was progressive, as opposed to the Nasser phenomenon of denying the existence of Israel."

When Sadat made his journey to Jerusalem, "It was like I was thinking aloud," said Sha'alan, who saw the peace initiative as "sensible, practical, realistic and very idealistic."

He soon became involved in activities sponsored by the American Psychiatric Association and other groups to promote greater interpersonal understanding between Jews and Arabs, Palestinians and Israelis.

The peak of his activity was perhaps in 1984, when he organized the interreligious encounter at St. Catherine's Monastery, which succeeded beautifully after months of nerve-racking preparations.

"There was so much pressure — social pressure and threats by friends and enemies. I was accused of obtaining Israeli spies and using sex to lure young Egyptians (to the encounter)."

One hundred-and-thirty Egyptians, Israelis, Palestinians and Americans Jews took part in the five-day emotional journey atop Mount Sinai. Even a few Japanese and American Indians who had become intrigued by the venture joined in.

The first two days were spent in silent communication, "climbing the mountain together where Moses spoke to God, eating together, supporting each other on the way." Each religious group held prayers in the presence of the other groups. And finally they separated "each with his own memories."

"I've been trying to approach the conflict through the idea that there is one God, who happened to send several prophets, and there's no point in killing each other's followers since we all are basically trying to arrive at the same God," said Sha'alan.

AS HE SEES it, there are two kinds of religious trends in Egypt and in the Middle East today. The first, represented by the return to fundamentalism, represents an "organized, socialized, priest-led" religious movement.

"The other alternative is underground, more discrete, diety-led and prophet-directed," he said, adding, "The socialized people are more violent, dogmatic, ritualistic, uncreative as compared to the loners. I think it is the loners who have the answers to offer. Yet this presents a dilemma. Alone you are ineffective; socialized, you become possibly harmful."

"But this is not the right age to have mass religious uprisings. Khomainsi is the attempt to have Jesus, Moses or Mohammed in the modern age."

Islamic fundamentalism is a reaction to the West and is thus "pseudo-Islam" rather than the real thing, according to Sha'alan, who sees Sufism (the mystical, ecstatic movement within Islam) as a strong trend

in Egypt that represents an authentic alternative to the fundamentalist movement and the religious strife it generates.

"Egyptian society has a tendency towards Sufism. Individuals are more likely to shun a group or a leader and resort to the power of meekness, aloneness and patience. And you'll find this among those I might call the true Egyptian character — the person who is not westernized or pseudo-Islamized." It is in these true Egyptians that Sha'alan vests his still-existent hope for peace. But after 10 years, he is tired of the struggle — and so, perhaps, are the Egyptian people.

"In the present phase, people are weary, indifferent to peace, to no peace. They are only interested in a piece of daily bread."

"What are the prospects for the coming phase? More failure to deliver by the Arabs balanced by more of a need for Egypt by the Arabs; hopefully, more pragmatic, less ashamed policies. If people are not interested any more in winning the Arabs because they are not delivering, then we might begin to act like a normal isolationist state dealing with its neighbors — Israel, Jordan, Saudi Arabia. We might become more rational, pragmatic, and stop all of this pseudo-Islam, pseudo-Arab nationalism and search for more real solutions."

As for Sha'alan, he said he still believes that "conflict or no conflict, dialogue is the human way to relate to each other. Whether Israel is the enemy or not is not the issue. The issue is how we deal with our differences."

"The very fact of humanizing the enemy is an achievement. It makes me more human with myself, with my own people."

IS THE ENEMY human or not? That is question still being debated in many corners of Egypt's elite today. It is a question mooted in the corridors of American University when, after four hours of argument, Khaled finally offers this reporter a cup of tea.

"I can't believe I am making a cup of tea for my enemy," he said, shaking his head. He had not conceded one iota of his Communist ideology of destruction and revolution, but it was overdue for at least a moment by a more traditional Egyptian sense of hospitality.

What does one do with an enemy? The students debated the question over and over again.

"Islam tells us you can have your enemy as your friend," said one student, Jehan. "The prophet Mohammed himself had good relationships with the Jewish people in Medina."

"But when the Jewish people didn't go along with him, he killed them," Khaled reminded her.

"We should realize they (the Israelis) are our enemies. I'm not saying they're good persons," retorted Jehan. "I know they are our enemies. But we should negotiate. What else are we going to do — destroy our families, destroy our economy to fight them? We are a Third World country. Our population is increasing every day. You want to add to all of this with a war? How can you, Khaled? War is not always the solution."

"Didn't you feel anything, in 1977, when you saw Sadat coming down off of the plane in enemy land. He was going into enemy land victorious. All of my family and I were watching the television. We were crying out of happiness, pride. We were praying to God that he would return back alive."

"I was crying too," said Khaled. "Crying tears of sadness." □

'Did it happen or was it a dream?'

Moshe Dayan saw the Sadat visit as 'an earthquake,' according to cabinet secretary Elyakim Rubinstein. 'Until then, Dayan thought in terms of a secret negotiation... Sadat's visit speeded up the peace process dramatically,' he tells The Post's Benny Morris.

"CONTRARY to accepted wisdom, Moshe Dayan did not promise the Egyptians the return of the whole of Sinai in exchange for the Sadat visit or peace... Dayan was as astonished as the rest of us when Sadat announced his readiness to come to Jerusalem," says cabinet secretary Elyakim Rubinstein.

During the second half of 1977, Rubinstein was serving as Foreign Minister Dayan's adviser and chief of cabinet.

"Dayan believed, and he repeated this consistently and periodically from 1973 to mid-1977," he told *The Jerusalem Post* last week, "that the Egyptians were ready for some form of peace process or non-belligerency with Israel, but would proceed towards it secretly, slowly, cautiously, and that the upshot would not be a formal, full peace treaty."

Dayan's belief in the evolution of such non-belligerency was based mainly, according to Rubinstein, on Egypt's opening of the Suez Canal, the reconstruction of the canal-side cities and the industrialization of the canal zone. "Egypt, he reasoned, had done all this with peace in mind. They would not go to war again and endanger it all."

Dayan's meeting in Morocco in September 1977 with King Hassan and the Egyptian deputy prime minister, Hassan Touhami, fell into this pattern of expected covert contacts.

"Contrary to legend, I did not accompany Dayan on these trips," says Rubinstein. "But immediately afterwards, he told me what had been said and I read the minutes. And it is simply not true that Dayan had promised Touhami all of Sinai in a peace settlement. Hence, it was not true that this visit persuaded Sadat to decide on his visit to Jerusalem two months later."

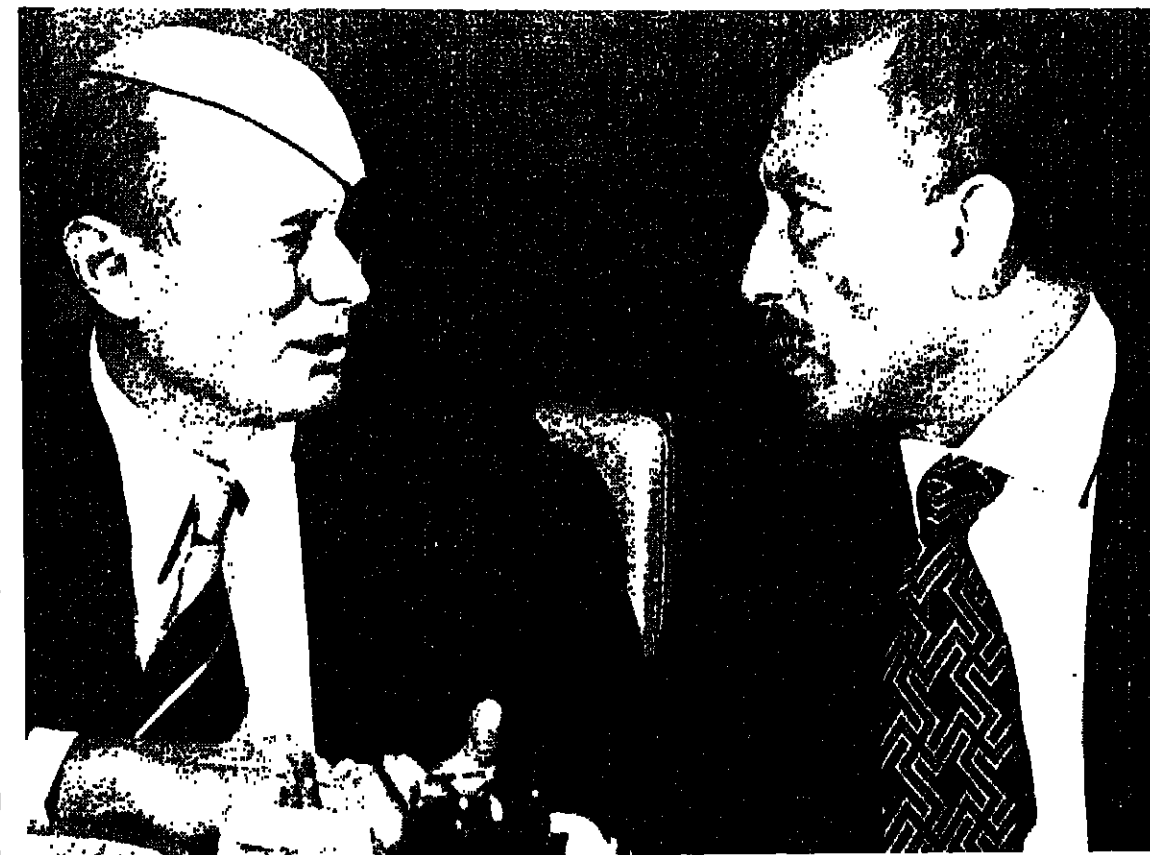
"Rather the opposite. At the meeting, Touhami told Dayan to convey to then prime minister Begin a message from Sadat: that Sadat would not shake Begin's hand until the territories were evacuated by Israel."

Rubinstein finds it "difficult to determine" the contribution of the Dayan-Touhami meeting to the Sadat visit. "The idea never came up during the meeting... On the other hand, it is reasonable to assume that in the wider context of growing trust the meeting contributed something."

The aim of the Dayan-Touhami meeting, from Egypt's point of view, was to forge an understanding between Israel and Egypt before the prospective convening of the Geneva Conference, which the U.S. and the Soviets were at the time trying to resurrect, says Rubinstein.

"Sadat sought to make sure that Geneva would not be a failure. It did not occur to Dayan, returning from Morocco in September, that his meeting with Touhami had been the first step in a process that would bring Sadat to Jerusalem and lead to the Israeli-Egyptian peace treaty."

The American-Soviet efforts to reconvene Geneva, culminating in the joint declaration of October 1, broke on the back of Arab, particularly Syrian, resistance and deep Israeli reservations. It was the frustration of the Geneva *démarche* that appears finally to have persuaded Sadat that there was no alternative to dramatic, frontal Arab-Israeli ne-



'Proper correct relations, but no special chemistry...' Dayan and Sadat converse at the King David Hotel.

gotiation, if the logjam were to be broken, believes Rubinstein.

BETWEEN SEPTEMBER and November 9, "there was no indication, none, that Sadat intended to embark on the dramatic journey," says Rubinstein. Later, it emerged that on October 31, Sadat had informed President Carter that he intended to take "a bold step" — to call on the five permanent members of the UN Security Council to convene in Jerusalem. But Carter dissuaded Sadat.

"And then came the Sadat speech of November 9, when he dropped the bombshell, and announced in parliament his readiness to come to Jerusalem. It was the first we heard of his intention to visit Jerusalem. And even then, it wasn't taken seriously. It was only days later, about four days before his actual arrival, that we related to it seriously. Before then, it was viewed with suspicion."

"Indeed, on November 13 Dayan told us that it was possible that the visit was intended to serve as an alibi for war, or could precipitate a slide to war. Dayan said then that from our point of view, the question was whether we should have to pay for the visit in real estate."

On November 15, Dayan had clearly moved to a more positive appreciation of what was in store. "Moshe said that if the visit took place, it would have great importance. He added that in exchange for peace, Sadat would no doubt demand a complete withdrawal, and self-determination for the Palestinians, which would mean that they themselves would determine what would be done with the territories to be evacuated... Moshe's assumption was that it was also necessary to prepare answers on the Palestinian question, which Sadat would continue to address."

The measure of Israeli disbelief that Sadat would actually come can perhaps be gauged by the fact that at the meeting on November 10 be-

tween Dayan and U.S. Ambassador Samuel Lewis, the main subject was still Geneva and Syria's recalcitrance. "Moshe made only one brief, positive reference to the idea of a Sadat visit."

On November 16, Begin sent Sadat a formal invitation to visit Jerusalem. The invitation was accompanied, at Sadat's request, by a covering note from Carter. The previous day, in order not to leave Sadat isolated, Begin, in a speech in the Knesset, had extended invitations to the other Arab leaders to visit Israel and had proposed that Palestinian leaders from the West Bank and Gaza join in talks with Israel "to discuss coexistence."

On November 17, Sadat responded that he was coming, and said that he wished to visit Al-Aksa Mosque, hold talks with Begin and address the Knesset.

(Two-and-a-half years later, on June 4, 1979, Sadat told Dayan in Cairo that he decided on the visit in order to create "a positive earthquake," and that he had taken the decision "after hearing from Romanian President Ceausescu positive things about Prime Minister Begin and his leadership.")

"THAT MOMENT at Lydda airport, when Sadat stepped off the plane, I still regard as the most exciting, exhilarating moment of my professional life," Rubinstein wrote. "Nothing, not Camp David, the signing of the peace treaty, nothing quite matched it. I wasn't supposed to be there, but Dayan, as a special gesture, stopped by on his way to Lydda and said: 'Get in.'"

On the way back to Jerusalem from the airport, Rubinstein sat in front ("squeezed between the driver and guard"), with Dayan and Egyptian Minister of State for Foreign Affairs Butros Ghali in the back.

"Their conversation was polite and pleasant," but the wall between

them was still high. Ghali repeatedly emphasized the Palestinian problem, and why, in the light of Arab unity, Egypt could not act alone. The two discovered that they shared a hobby — archeology. "It was possible to feel the uniqueness of the moment and that a new era was dawning."

During the lunch on November 20, before Sadat and Begin addressed the Knesset, Mustapha Khalil, Sadat's aide, said that Egypt did not want to "create the impression of direct negotiations with Israel." He thus implicitly rejected Begin's suggestion that a "hot line" be installed between the two capitals.

Sadat said that he wished to hear what Israel was ready to do and what not, and that Geneva was not high among his concerns.

Dayan, according to Rubinstein, gained the impression that the president was willing to go ahead without fellow Arabs in the dialogue with Israel. He didn't care about procedures or "papers," he was interested only in tackling the substantive issues. "There was the impression that his views were not systematic or well-ordered," says Rubinstein.

Once the visit was on, "it was clear to Dayan that a process of some sort had started. But it was all enigmatic. It wasn't clear what kind of process. Sadat was a man of surprises: one couldn't know [where it was all leading]."

At dinner after the Knesset speeches, Sadat said at one point that he would not invite Begin to Egypt until Israel evacuated all Egyptian territory. Afterwards, there was discussion of possible venues for continuing the negotiations. Dayan spoke of Iran and Morocco. Sadat of Austria.

DAYAN WAS PLEASED to hear from Begin that Sadat regarded him as "a man who understands the Arabs and the Arab states," but he felt that negotiating with any Egyptian other than Sadat would be fruitless,

and therefore preferred that the negotiation continue between Sadat and Begin. Sadat at one point suggested inviting Begin to Ismailia.

"The prime minister at that point was uncertain, as it was not Cairo and there wouldn't be an appearance in the Egyptian parliament... Dayan supported the prime minister's visit to Ismailia, arguing that only Sadat was capable of making concessions."

Dayan, says Rubinstein, was impressed by Sadat's calling him by his first name. The two exchanged pleasantries about Dayan's three "visits" to Egypt as a general and defence minister, during wars. Sadat responded: "I tried to catch you three times."

In truth, Rubinstein wrote, "proper, correct relations developed between the two men, but no special 'chemistry.'" He believes this was due to Dayan's image in the Arab world as a symbol of "martial Israel."

At the end of the visit, Dayan, wrote Rubinstein, composed one of his occasional limerick-style jingles: "A great wind came suddenly and the bells of peace chimed courageously, President Sadat in Israel landed. Did it happen or was it a dream?"

"I liked it and asked him to dedicate it to me. And so he wrote: 'To Eli a gift — he who hates gifts, etc.'"

THE UNITED STATES, for at least a month after the visit, continued to push everybody towards a reconvening of Geneva.

"It took them more than a month to understand that a different process had begun, that the visit had radically changed the situation."

It was only at the end of December 1977, recalls Rubinstein, that "a senior American figure" told him that if "Sadat is going for a separate peace, then the U.S., while trying to nudge Hussein into the process as well, would support it."

This, for Rubinstein, was the first American acknowledgement that they had abandoned, or were setting aside, the "comprehensive" Geneva approach.

In December, he recalls, Dayan proposed that the Americans host an Israeli interest section in their embassy in Cairo, to facilitate the peace process. "The Americans didn't accept this," says Rubinstein.

That month, Dayan again met secretly with Touhami in Morocco. Matters of substance, as well as preparations for Begin's visit to Ismailia, were discussed. Dayan accompanied the Israeli-Egyptian peace process through the Camp David agreements and the signing of the Israeli-Egyptian peace treaty in 1979. In October that year, he resigned after the autonomy talks reached a deadlock.

Subsequently, conveying Dayan's assessment of the November 1977 visit, Rubinstein wrote:

"It was an earthquake. Until then, Dayan thought in terms of a secret negotiation on the level of Touhami. Sadat's visit speeded up the peace process dramatically. For a while just after the visit, through a sort of inertia, the 'secret negotiation' thinking remained. But from Ismailia onwards... matters rose to the surface, permanently." □

مذكرات من الأصل

THE WORLD found out about Egyptian President Anwar Sadat's impending visit to Israel 10 years ago, almost by accident, just a few days before it actually took place and through an impromptu announcement.

One weekday afternoon in November 1977, new Prime Minister Menachem Begin was entertaining a group of American visitors. "During the reception for them at the Prime Minister's Office, then American Ambassador Sam Lewis came in for a hurried, unexpected conference with the premier," recalled long-time Begin aide Yehiel Kadishai, then chief of the Prime Minister's Office, in a conversation with *The Post*.

Begin left the reception, withdrew with Lewis to his own office where he received an urgent message brought by Lewis from Sadat. Kadishai recounts. The message was a reply to the official written invitation to Israel which Begin had dispatched to him a few days earlier. Sadat requested that the American ambassador inquire of the Israeli premier if it would be all right for him to fly in that Saturday night. More specifically, Sadat, who was not ignorant of Israel's internal discussions, wanted to know the precise time Sabbath ended, so that he wouldn't desecrate the day of rest. After all, it could not have eluded Sadat that the downfall of the government which preceded Begin's by only a few months was caused by an official ceremony for the arrival of American Phantom jets, which took place just after the Sabbath had begun.

Perhaps Sadat also felt it was in his interests to keep the government of the man with whom he had chosen to make peace, alive. "We don't know, and never will know, exactly what motivated Sadat, but Begin was very touched by this gesture of respect to the Jewish Sabbath," Kadishai notes.

Begin told Lewis that 8 p.m. seemed the best time for Sadat to arrive. "Begin and Lewis then went to the reception room, where the group of Americans was awaiting Begin's return," Kadishai continues. "Sadat was really coming to Israel. Begin was in a state of emotional exhilaration. He could scarcely contain himself and announced that he was the bearer of glad tidings."

"You are the first to know," he told his guests. "President Sadat of Egypt will be arriving in Israel this Saturday night."

Kadishai describes Sam Lewis as taken aback and visibly wincing at the surprise announcement. He had not intended that it would be made public so soon. "But those who were really kicking themselves were two television network reporters who were with the group," Kadishai chuckles. "When Begin stepped out of the room, they turned off their cameras and recording equipment and they were still off when Begin made his historic, off-the-cuff announcement."

"Still, they did not lose their heads and rushed to the nearest phones to let their newsmen know. The news that a decades-old conflict was about to end in a dramatic move for reconciliation spread like wildfire."

SADAT, IT WAS later learned, "didn't mind the way the story was released on the Israeli side. He understood the emotional excitement it wrought," says Kadishai, who is to this day Begin's closest friend. Since the start of the seclusion that Begin imposed on himself in 1983, Kadishai has been his chief spokesman and link to the outside world. He is one of the few people in such close



Scenes from Sadat's historic 1977 visit. (Above) At the Knesset with Begin. (Below) At Al-Aksa mosque.

Steps to peace

Two pronouncements by Begin could have started the ball rolling, but just what prompted Sadat's historic decision is 'unadulterated speculation,' according to Begin's close friend and aide Yehiel Kadishai. He spoke to Sarah Honig. Photos by David Rubinger.



touch with him — some say closer even than Begin's immediate family, save perhaps of his son Bonny. Every morning before 7 a.m., Kadishai travels from Tel Aviv to Jerusalem, often by bus, to take care of things at the ex-premier's still extant bureau in the Prime Minister's Office (of which Kadishai is the sole staffer) and then he makes his way to Rehov Zetah to Begin's apartment, where he stays till his return to Tel Aviv in the afternoon.

These reminiscences took place in Kadishai's living room, with the irrepressible Kadishai lounging in short trousers and sandals and hav-

ing a tough time sticking to the subject. He heaped scathing criticism on *The Post's* editorial policy and meandered cheerfully through historical epochs, going all the way back to the Second Temple era, to the Balfour Declaration, to his own early childhood in tiny Tel Aviv of the early 1920's and to the struggle against the British.

Kadishai hotly denies that the Sadat visit was made possible by the government under Begin agreeing in advance to cede all of Sinai to the Egyptians. "This is bosh," he insisted. "I know who is spreading this. Most often it's (then Defence Minis-

ter Ezer) Weizman. He walked around at the time muttering and complaining bitterly about a sellout to the Egyptians."

"The first time I heard him change his tune and make a 180-degree turn was the following December, during the summit at Ismailiya, from which he emerged embittered because it ended without real results. The question, of course, is why, if everything was guaranteed to Sadat before he ever came here, why then was the Ismailiya meeting so fruitless. If all was arranged in advance, why did it then take another nerve-wrecking year

and a half, till March 1979, for things to be concluded. Sometime between Sadat's visit and the December summit, Ezer changed his political spots. I don't want to aggravate old quarrels, but the man is just not serious," Kadishai decalres.

He adds that "the argument that we ceded everything in advance is also sounded, and quite accusingly at that, from Labour Party quarters. If Labour supports compromise, then what's wrong with what we did, and if it opposes compromise, then why does it so strenuously demand that we hand over chunks of Eretz Yisrael to the Arabs? As far as we are concerned, in their eyes we're damned if we do and damned if we don't."

Though Kadishai won't divulge exactly what, if anything, was promised Sadat to ensure his visit, he does concede that the visit didn't materialize out of thin air. "Just what, if anything was the direct cause, I don't know and anything you read about it is unadulterated speculation. Nobody really has the definitive answer; most likely it was the combination of a lot of things."

KADISHAI NOTES that "not too noticed by local and world media at the time, was the call which Begin made in his victory speech on the election night of May 17, 1977 when he defeated Labour at the polls. He invited the Egyptian, Jordanian and Syrian leaders to meet with him to make peace. He said he was willing to go to their capitals, or host them here, or parley with them on neutral territory, if that was their preference. Begin then repeated the same call on June 20 when sworn as prime minister. Who knows? Maybe Sadat paid this call greater heed than the jaded journalists did," Kadishai says.

In a sense, he argues, Begin's two pronouncements could be seen as what started the ball rolling. "But then throughout that summer of 1977 there were many indirect contacts with the Egyptians. Despite the enmity, a certain amount of contact existed throughout. These clandestine contacts led to the meeting that summer between Israel's new foreign minister, Moshe Dayan, and Hassan Taha of Egypt. Dayan flew off to Paris, and from there travelled in disguise to Morocco, where he conferred with Taha. It was at that meeting, where according to Weizman, and to such Likud subscribers to his version as Moshe Arens (who later strenuously opposed the Camp David accords), that Israel promised Sadat the whole of the Sinai in return for peace."

Kadishai directs us to the memoirs of cabinet secretary Elyakim Rubinstein, then Dayan's close aide (see previous page). "He insists that this is just not so, and if anyone knows what went on at the Dayan-Taha meeting, he does," Kadishai also debunks another popular myth to the effect that Sadat was moved to come here after being tipped off by Israeli intelligence, under direct orders from Begin, about an assassination plot. "That did occur, but later. I would suggest that students of history not seek one specific cause of Sadat's decision. It is safest to assume that it was a complex composite of a number of factors — both empirical and psychological."

"Some say he wanted to save the Egyptian economy and the country's society from total disarray. Egypt was in a shambles. Others say that Egyptian successes at the outset of the Yom Kippur war wiped out the shame of defeat and allowed him to make a peace gesture without humiliation. Some argue the reverse — that having lost the war despite the early surprise advantage, Sadat

realized that the belligerent option against Israel was hopeless. Another theory was that he feared a strong man such as Begin. Who knows?"

"As Prof. Klausner wrote, a true historian looks at past events with objectivity untarnished by events of his own time and his own prejudices. To be objective here we should see what an enormous psychological upheaval the move was for the other side." Here Kadishai pulls out Jihan Sadat's recent book, *A Woman of Egypt*, and read a passage from it on how difficult she found it to shake hands with certain Israeli personalities, "all people who were the objects of a deep-seated hatred."

ANOTHER IMPORTANT step in the direction of the Sadat visit, according to Kadishai, came in August 1977, with Begin's visit to Bucharest. "Begin spent long hours with President Ceausescu, walking with him in his large residential garden and talking. Begin emphasized to the Romanian president Israel's determination to safeguard its existence. He elaborated on the dangers faced by the Jewish state and yet expounded on its deep-seated desire for peace. Ceausescu was impressed with Begin. Sadat visited Ceausescu not much later and I imagine that certain messages were exchanged and impressions conveyed. Sadat later reported himself that Ceausescu had told him that Begin was a man whom he could trust," Kadishai points out.

"A lot of irons were in the fire at the same time," he related, "but then things started moving very quickly. When Sadat made his historic speech to the People's Council in mid-November announcing his intention to go to Jerusalem, we were surprised. It wasn't something that we expected as part of a deal already struck, as some obstinately continue to maintain. Things were moving, but the announcement included in that speech was nothing we had prior knowledge about or of which we were informed in advance."

As soon as Begin heard the news, related Kadishai, he asked his press adviser Dan Patir to call a press conference, at which he officially invited Sadat to come to Jerusalem. Then Sam Lewis arrived with a message from Sadat, saying he wanted the invitation in writing. Begin sat down that very moment and wrote out his invitation. Lewis took it, and through American diplomatic channels, dispatched it to his opposite number in Cairo, Roy Atherton, who handed it to Sadat. "The next we heard from Sadat was when Lewis walked in on Begin's reception for the American visitors with his question about Shabbat," Kadishai reflects.

He knows that one line of analysis has it that Sadat chose to make peace with Begin, of all Israeli leaders, precisely because of Begin's very tough, uncompromising and extreme reputation. This, said Kadishai is only conjecture. Begin himself has never alluded to this point, nor does he ever talk about his own image in general. But, he added, it is not impossible that Begin's steadfastness and determined character were contributing factors.

"It is not inconceivable that Sadat chose to make peace with him precisely because Begin was not part of the old Israeli establishment. I wouldn't say that he feared Begin, but rather that he could present Begin as a new Israeli leader who had actually never engaged in a war with the Arabs. Besides throughout, I think, the Arabs preferred to do business with those Israelis who were most outspoken about their

Dear Friends,

Ten years have elapsed since the late President Sadat visited Jerusalem. Before his arrival he asked for an official invitation. I sent it to him and a few days later, after an exchange of further communications, mainly about the hour of the President's arrival in Jerusalem, because of Shabbat, the visit took place. President Sadat was given full honors by the President of Israel, the Government. Members of the Knesset and other high personalities. Since then, the official negotiations started between the two countries, and during the following months many problems were raised and clarified, and difficulties also arose, as is natural during the period of negotiating peace after so many years in a state of war. Ultimately we overcame the difficulties, reached an agreement at Camp David with the great help of the President of the United States, Mr. Jimmy Carter and his colleagues, and again having overcome obstacles, we signed the Treaty of Peace in Washington, when the President of the United States put his signature as a witness.

Writing this letter to you, dear friends, I want to pay tribute to the memory of President Sadat, who was assassinated by his enemies and the enemies of peace. A peace treaty is not a "scrap of paper", with all the existing problems we still face, the peace treaty between Egypt and Israel is a living document, decisive for the relations between our two nations.

We all want to believe that it will be so in the future, whilst we remember the great sacrifices we made to achieve this goal.

On this occasion let me pay tribute to all the representatives of Egypt, Israel and the United States for their contribution, for their efforts and achievement.

With my best wishes,

Yours sincerely,

M. Begin

Begin's own commentary on the Sadat visit, described in personal correspondence to friends in the U.S. recently.



Sadat gives a press conference in the company of Golda Meir and Shimon Peres (above) and with Yitzhak Shaniur and Ephraim Katzir at the Knesset.



actual demands rather than those whom they would regard as hypocrites," Kadishai asserted.

He recalls that after Sadat made his speech announcing his intention of flying to Jerusalem, and before Begin held his press conference to issue his invitation, he summoned Moshe Sharon, his adviser on Arab affairs and asked him for a copy of the Koran. He copied out of it a quotation from the fifth *Sura*, which he read aloud to the press.

Kadishai made another trip to his laden bookshelves for a copy of the Moslem holy book. "I like to read it," he commented. "It's very inter-

esting and full of biblical allusions and tales. I also read the New Testament, which I have here." Kadishai leafed expertly through the Koran and pointed to the passage, which, he said, appears to document the right of the Jewish people to Eretz Yisrael: "Recall when Moses said to his people: O my people, remember the goodness of Allah towards you, when he appointed prophets amongst you. O my people, enter the Holy Land which Allah has written down as yours."

It was this passage, Kadishai stresses, which Begin chose to recite when extending the invitation to Sa-

dat, as though to stress that he was not ceding any part of Eretz Yisrael, but rather affirming our inalienable right to it.

ASKED WHETHER he subscribes to the theory that Begin made his deal with Sadat, yielding the Sinai, which Begin had repeatedly stated he did not consider part of Eretz Yisrael, so that Israel could retain Judea and Samaria — in a sense using the former as currency to pay for the latter — Kadishai replies that he "wouldn't say so. At least I never heard any such thing from Begin himself." Then he adds, almost mischievously, "but of course all the detractors of the peace agreement, who accused us of having sold out, and who tell us today that were it not for that accord we would have still been sitting pretty in the Sinai with the oil wells, air fields, settlements and marvellous diving sites, should remember that when the peace process was under way there were a mere 10,000 Jews in Judea and Samaria. There are 70,000 there today. I wish there were more and I wish the Jewish people had the better sense to seize the moment and do more there, but even what was achieved is no mean feat. It can definitely be said that the peace with Egypt enabled us to strengthen our base in Judea and Samaria, and if for no other reason, we should be happy with the peace."

He becomes visibly irate at suggestions that Begin quickly came to rue the peace agreement. "This is a lot of rubbish. I know Weizman is the author of this tale too and this assertion of his is about as well-founded as a lot of his other assertions."

"All the fairy tales about Begin having been prodded, pressured and coerced beyond endurance at Camp David, especially by his two senior ministers — Dayan and Weizman — are poppycock. Anyone who knows Begin must realize that if he had opposed something, nothing could have made him affix his signature to it against his better judgement. Nothing would have happened if Begin didn't want it, and nothing took place which went against his wishes."

"True, the different members of the Israeli delegation had their own different emphases and all sorts of idiosyncrasies, but none of these tipped the balance. This was an orchestra in which everyone had a role and no one was a virtuoso soloist. Begin was its conductor and Dayan, Weizman, Meir Rosenne, Aharon Barak, and all the many others, worked for the good of the nation, but none of them individually decided the outcome of the peace talks that resulted from the Sadat visit," Kadishai contends.

He also has a bone to pick with those who accuse Begin of having been the first Israeli leader to recognize "the legitimate rights of the Palestinians. This phrase as such concedes nothing, recognizes nothing and means nothing," he stresses.

"It's a phrase which everyone can interpret according to his point of view. I know how the Arabs and their spokesmen and allies from amongst us interpret the phrase, but that is not what Begin had in mind. They have no right to read into things what is not there. Legitimate rights in our view include the rights to run their affairs, cultural life, commerce, transport, agriculture, education and daily life, as well as to elect their administrative council. We are not just conceding to them what our progressive souls call the right to garbage collection," Kadishai says hotly in Begin's defence.

THE ONE LET-DOWN, Kadishai

offers, is "the frigid nature of the relations with Egypt. Obviously this cannot satisfy us. The fault to some extent resides with us too. We should have taken a far tougher, more resolute stand on many occasions. Take the brutal slaughter of innocents at Ras Burka, for instance. We should have pressured, condemned and been far more vocal. The Egyptians did not so much as issue an authoritative and true account of what happened there and even shrank from telling their people the truth about the cowardly murder of children. To this day, the bereaved families have not been compensated and the murderer is revered in some Egyptian circles as a hero. Israel's stand on the matter should not have been so low-keyed."

But on the other hand, adds Kadishai, this is no reason to dismiss the peace altogether. "It's easy to speculate about what would have happened had the agreement with Egypt not been reached. But there is no end to speculations. I, for example, believe that if only 250,000 Jews had come into Eretz Yisrael immediately following the Balfour Declaration, we would have formed an early majority here and a Jewish state would have been inevitable. Sadly that generation was unprepared and leaderless."

"Likewise, had the Jewish uprising against the British taken place a decade earlier, in 1933, when Arlozorov incidentally proposed it to Weizman, there are grounds for assuming that by 1938-39 there would have been a Jewish state and a haven for persecuted Jews. It's false to say that were it not for the Holocaust, there would have been no Jewish state. The reverse is true — had there been a Jewish state, there would have been no Holocaust."

"By the same token," Kadishai continues with his thesis, "who knows what would have happened had no peace been achieved with Egypt? An iffy question; but 10 years of quiet on the Egyptian frontier have no doubt contributed to our forgetting or minimizing the peril which that country poses for us. The basic fact of our situation, which some among us conveniently choose to ignore, lest it get in the way of their ideology, is that there are 22 Arab states on this earth, who want to see a 23rd one established on the ruins of the one and only Jewish state."

"All those who shed tears for the Arabs, like (author David) Grossman in his book, *The Yellow Time*, should have been there with me on the rooftop of the house at the corner of Rehov Hayarkon and Allenby Road in the Tel Aviv of 1929. A lot of tots like me were grouped there for protection by our mothers, who had boiling water there, for battling Arab marauders on the rampage. The Arabs would still do the same to us if only they could," Kadishai is convinced.

He relates that the Egyptian air force commander at the time of the Six Day War, who later took his life, regretted that his country had chosen to concentrate its forces against Israel in the Sinai, rather than teaming up with Jordanians and Syrians in the Nabulus, Jenin and Tulikarm areas, in order to launch an attack which would sever the very vulnerable, oddly-shaped Israel into three.

"These recollections should, if anything, make us value this peace as well as the fact that Jenin, Nabulus and Tulikarm are in our hands. We should consider what the absence of peace or the ceding of parts of Eretz Yisrael, could have led to," Kadishai concludes, echoing, it may be presumed, what Begin believes as well. □

MEDIA CONSULTANT Moshe Teomim says he is not a gun for hire. Is anyone who can meet his price. His clientele must first pass the political "acid test": its political views must be compatible with his own.

Basically, Teomim is guided by three "worries." He won't work for anyone from beyond the Green Line, with ultra-Orthodox clients or with those he deems to be right-wingers.

In addition to this, there is his personal weakness. "Teomim professes that, 'I simply like Peres very much.' As a matter of fact, he has taken on improving the Labour leader's image as his own private hobby-cum-challenge.

There is a considerable body of opinion that says Teomim has done wonders in moulding the Peres clay, and that there has been a profound change for the better in the way, for instance, the foreign minister comes across on the TV screen.

Teomim has already been credited with having wrought major changes in Peres's image, beginning with the 1984 election campaign, ranging, according to political rumour, from the purely physical (such as dental work) to that delicate point where the physical meets the psychological (as in getting him to look straight into the viewer's eyes, to smile with less of a conscious effort and, most of all, to stop that nervous blinking).

All that, argue some, has overhauled Peres's image from a Nixon-like loser whom everyone liked to kick, to a warmer, more relaxed personality, presumably radiating more self-confidence and trust.

THOUGH HE HEADS the very large Gitan firm, Teomim is not just a PR man. He is an image consultant, one of a new breed of professionals who have made a very distinct mark on American politics since the very early 1960s, when television took on an increasing importance in the life and conceptions of Mr. Average Voter.

Initially, the image consultants—sometimes known as media or campaign consultants—came from the ranks of the producers of TV commercials. These experts pinpointed the fine tones to which different target groups could be expected to respond best. Borrowing marketing techniques from soap and toothpaste advertising, they "packaged" their candidates, promoting an image calculated to be most appealing and at the same time leave the most lasting impression.

In America especially, some have come to regard political campaigns as waged not so much between candidates and the opposing ideologies they may represent, as between their respective consultants, who do battle in a new high-tech, high-stakes arena. More than anything else, this struggle for the hearts and minds of the voters may be hearing out Marshall McLuhan's assertion that the medium is the message. The medium nowadays is more than ever television, and the question is whether the media consultants who dominate the electronic contests for exorbitant fees are not distorting the democratic process.

Increasingly, style predominates over issues and the apparent object of the game is to project as much televised warmth and compassion as possible, spiced up, perhaps, by next-door-neighbourliness and comforting fatherly wisdom. For good measure, there is also the negative commercial, in which the opponent is mercilessly knifed.

In a recent communications workshop organized by the American Cultural Centre's Nora Iny, Teomim maintained that "things in Isra-

el have not gone to the American extremes and neither are they likely to, though we are moving in the direction of more media consultancy handled by people who are more professional.

"In the coming race they will be granted a greater role in shaping the campaigns in this country than has ever been the case before. The campaigns of the past would have come out quite differently in fact had politicians not impeded the professionals as much as they had."

THE CHIEF REASON, according to Teomim, that Israel is not likely to follow in America's footsteps all the way "has to do with proportions. We are a much smaller country. People are far more familiar with the candidates. That makes vague fairy-tales less acceptable than they are in the U.S., where distances are greater and familiarity more rare. The same non-issues that are played there can't work here. The consultant here can suggest options to candidates, but cannot impose them so much."

Nevertheless, despite the powerful issues of local politics, style will play a larger part in the next elections than ever before, somewhat at the expense of the issues, Teomim believes.

He suggests that themes such as young vs. old, strong vs. weak, will be featured by Labour, ostensibly in a campaign that will stress Likud incumbent Premier Yitzhak Shamir's age and his low-key profile. "Still there is no question but that an issueless campaign is impossible in Israel," Teomim stresses. "The one question is whether to present these issues in a more wishy-washy manner or accentuate them."

LIKUD MK Meir Shitrit, who in 1984 served on his party's campaign strategy staff, disagreed during the workshop discussions.

"To his mind, 'the game in Israel is far too serious and ideologically passionate for issues to ever become subordinated to style. Issues of peace and war, territories and security can't be glossed over, and a recordless and backgroundless candidate can't suddenly be pulled from nowhere like Jimmy Carter. Besides, the plain fact is that image-building doesn't always do the trick. In 1984, Peres invested far more in his image and did a better job than Shamir in that sphere, but that still didn't bring him the desired results."

With opinions such as these, Shitrit could not help but endear himself to otherwise strunge bedfellow MK Yossi Sarid, now of the Citizens Rights Movement, but in 1984 still a Labourite, and the driving force behind the Alignment's electioneering tactics.

Left or right, in fact, the MKs seem to be in league against a palpable-perceived menace from the professional consultants, lest they lose control of the campaign direction.

Sarid, veteran of six campaigns since 1965 (having won three and lost three), is also the veteran of many colossal battles with the professionals. They claim he hindered them, interfered, and botched the job. He contends they tried to take over and muddled up the issues. It's a long historical feud.

Presenting his side of it to the workshop participants, Sarid argued that with the exception of Levi Eshkol, none of Israel's premiers lent much ear to or had much use for consultants, "until Peres. But he is definitely wronged if pictured as an image-consultant's product."

"This is an optical illusion. I ought to know. I know Peres very closely. I know him as I know the palm of my hand. For a long time I was



Image-processing

Israel is moving in the direction of more media consultancy—the use by political parties of professional image-makers. Sarah Honig looks at the professional 'packagers.'

closer to him than anyone else. I am the man who went to sumas with him and whom he used to call when he was depressed."

As Sarid has it, Peres was Labour's most popular man during the feud with Rabin in the pre-1977 Likud victory days. Then came the big blow, and it changed him.

"His personal and political confidence was shattered. His faith in the party and his future was shaken. Peres was groggy. No wonder there were all those ticks and blinks and nervous reactions. I wouldn't have been any better in his situation. It's only natural that he was seen as a different man from the day he assumed the premiership for a limited tenure in 1984. He blossomed and regained that lost confidence. This was not the work of a consultant, but the result of a change in the situation."

Campaign innovations, such as TV debates, did not introduce the American style-over-issues syndrome, according to Sarid.

"I know what I am saying," he insists. "After all, it was I who had prepared Peres for his TV debates, both with Begin and in 1984 with Shamir. I was the one who coached and trained him - not in appearance and manner of speech, but in the content."

"We had trial runs in which I would play either Begin or Shamir. I really took on the roles seriously. Others weren't as mean to Peres, but I was a cruel taskmaster. What we rehearsed were matters of profound content - how to tackle issues and not how to make an impression."

HERE, HOWEVER, Shitrit notes that things were not exactly as ideologically pristine as Sarid now presents them.

"Matters of appearance and superficial style were of key importance too. Before the debates there were strenuous haggling sessions between the parties, with Sarid driving a very hard bargain on the Labour side about which studio the debate would be taped in, what the colour of the background would be, and even about which side each candidate would sit, or from which corridor he would enter."

"TV is a very direct medium, in which each flaw is visible, if not

actually magnified, so things extraneous to political issues do come into play and it is here that professionals can do a job. These are professional questions *par excellence*.

But this doesn't mean that the candidate should be dictated to by the image-moulders. Whoever allows this is sure to lose. You can't make an actor out of a politician. You can't make a man what he is not."

Shitrit's point is well illustrated by Sarid. "The most that can be done is to emphasize a favourable quality and conceal a disadvantageous one," he told the workshop, and recounted what he described as the "one notable attempt in Israeli politics" in the case of Levi Eshkol.

"Eshkol was not Ben-Gurion.... and at the time he was derided. I kept arguing that it was no good to try and make him look tough, when he was a man of negotiations and compromise, with which there is nothing wrong."

"The experts made Eshkol miserable. He became pitiful. Jokesters spoke about his actually wanting tea, but compromising on half-tea and half-coffee. I couldn't take it any longer and escaped from his entourage," Sarid related to the participants.

"In this country you cannot have star politics. Not only can't you have a Jimmy Carter and people voting for an unknown Jimmy-who, but you can't make a star out of an entertainer such as the Gashash (for Labour) and Sephi Rivlin (for the Likud). But this is something we will all stay away from in future. It just didn't work."

"Each night we would do audience reaction surveys to these comic offerings and these indicated as clearly as can be that they were an abysmal failure. In fact, every time we did a spot on Peres's glorious past, we found a distinct lack of audience interest. The best things were the most straightforward - a

direct, elementary, frontal discussion of the issues."

BUT THAT IS not quite so, as Teomim has it. He argues that the Gashash, for which Sarid wrote most of the sardonic scripts, "failed miserably, but not so Sephi. He was very effective both in 1981 and in 1984. It's a fact that some of his quips, such as Peres answering each question with a yes and a no, have become part of our political folklore."

Sarid's opinions, of course, betray his personal bias, as Teomim maintains.

"Let's face it, Yossi's thesis is that issues have to be accentuated as far as possible. But even if we accept this, it still has to be decided what to say to which target group. You can't say the same thing to everyone and you can reshuffle the same message continuously. Most of all, you can't allot precious broadcast time to people like the late Moshe Baran, because different sectors within the party demand a quota of air-time. A professional must orchestrate things to avoid flops, such as occurred in the last campaign," he insists, with a friendly swipe at Sarid.

In fact, he goes as far as to predict much greater success for Labour in the coming elections because Sarid won't be there (an opinion, incidentally, shared gloomily by top Likud politicians queried by *The Post*). "I think these elections more than anything will mark the great watershed, showing that consultants are not a deformity."

"Yossi's absence from Labour's elections headquarters will be a great boon. He is a gifted copywriter, but people from within cannot always pinpoint problems as the professionals can. The minute Yossi entered the picture, interaction between politicians and professionals became impossible. Issues are not everything in a campaign. There are unforeseen problems, such as the Likud's 'national camp' slogan in 1984, which was a runaway success against which we had to take a defensive position."

"It is hard to do battle with the Likud. In my dreams, were it not for ideological constraints, I would like to work with them. The interaction between the political campaigners and the professionals was far smoother and trouble-free there," Teomim says.

HE HIMSELF was not entrusted with the Labour campaign account in 1984. That went to the Keshet-Baril firm (which in 1981 worked for the Likud), while Teomim concentrated on Peres personally. On the political side, the Labour "information campaign" was first entrusted to Moshe Shahal and Simha Dinitz, but before long, Sarid was called to the rescue.

The Likud's 1984 account went to the Tal-Arovo agency, while on the political side, the information campaign was overseen by Moshe Nisim, who despite his lacklustre image, received high grades. The strategy team included Dan Meridor, Ehud Olmert, Gideon Gadot and other young Likud headlines.

There were no image consultants for Shamir, though lately rumour has it that he is being informally given friendly tips from Dahaf's Eliezer Zorabin, who in 1981 worked for Labour and in 1984 for Ezer Weizman's Yahad.

The changes in Shamir are not dramatic, but those close to the tactician, down-to-earth prime minister say he is evincing more openness and slightly softer lines than in the past. There are more smiles, more mingling with crowds and warm touches, such as were seen on the recent ITV broadcast with his son,

Ya'ir. But as even his bureau staffers will concede, Shamir is not publicly-minded and the changes are more minute shifts in nuance.

Apart from Peres, it is hard to point to prominent Israeli politicians who have availed themselves of the services of image-shapers. That doesn't mean that they don't have these experts in their service, but rather that these are among their most concealed secrets.

So much so, that Teomim, for example, declined to divulge the names of his other political clients aside from Peres.

"These exist, but they don't want it known. It is as if admitting to having an image-consultant is admitting to a handicap. It is as if you were saying you are just not good enough if you need an adviser. Woe to you if you need someone to tell you how to move your head."

"But politicians tend to be out of touch with the man in the street. They get no feedback. They meet with the elite and bounce ideas off them. Or they have sounding boards in private homes, where they are flattered. The media expert can help bridge the gap," Teomim explains.

BUT AS SARID has it, "Israeli professionals are not really all that professional. They can't live just off politics. In the U.S. there is some campaign or other every year, and specialization is possible. Here they alternate between selling soap and politicians."

"In 1984, for example, the professionals came in a most unprofessional manner. They were charlatans out to take upon themselves a role much too large for their actual measurements. If they again try to sell candidates as they do Coca-Cola, they will lose the party faithful. People will become disgusted and feel sullied. They will be demoralized. Political activists will stay at home and shun the street. The fighting spirit will be extinguished," he warns.

Echoing him to some extent, Shitrit too warns that "the media has its limitations, although we are a country with a monopolistic TV channel to which everyone is glued. In fact, during the campaign the election broadcasts are the most popular, with people waiting each night to see who bettered whom."

"But despite this almost sports-like interest, you can't convince everyone through this medium. From certain educational levels and up, it just doesn't work, though it may be fun entertainment. It's like the famous Orson Welles 'Invasion from Mars' radiocast, which just didn't work on certain people."

Teomim agrees that most of those tuned to election-propaganda spots "aren't really swayed by them. On the whole, we are preaching to the converted. There is just a tiny floating vote - no more than 4 or 5 per cent - for which we all vie. And this is where the professional is indispensable."

"Our politics are a prolonged ping-pong between two groups of politicians, playing what to the general public often is an esoteric game. Here, the stakes are not like those in marketing soap, because if in a regular commercial campaign you disavow that you haven't captured as much of the market as you set out to, you can always correct things in a few weeks."

"Here, winning is everything. Letting the politicians run the campaigns is disastrous, because we are dealing with two such solid political blocs. On the whole, the Alignment side is more homogeneous and the floaters are closer to the Likud. The problem is how you woo these Likud sympathizers without alienating your average Labour voter."

IS THE GROUP activity called EST, in which 8,000 Israelis have participated so far, a mystic sect? The Glazer-Ta'asa Committee on Cults ("New Groups") gives the impression it is by including it with nine other organizations functioning in this country (for example the Moonies, the Divine Light Mission, Finger of God) as a suspect institution which should be investigated.

Haim Crown of the Justice Ministry, a member of the committee, corrects what he sees as a misapprehension. The word "cult" is out of place, he says. What the committee meant to examine is something less exotic: organizations - whatever their nature, which might be harmful to society. Is EST such an institution?

Its leaders vigorously deny it. EST, which stands for Erhard Seminar Training, was founded in the U.S. some 15 years ago. It has recently changed its name to Forum, for reasons that will be explained later. Forum (or EST - the name remains) is a system of training courses devised by Werner Erhard and Associates (WE&A) of San Francisco.

The courses are an intensive, 60-hour affair (two weekends plus one afternoon) attended by people who pay \$130 to enrol. There are more advanced seminars for those wanting to continue. Some "graduates" become unpaid assistants, doing minor administrative jobs at the courses in a spirit of enthusiastic camaraderie.

The content of the training is what has mystified all observers, who find it hard to categorize. The word "course" generally implies instruction in schools or universities, given by persons officially certified as expert in the subject, with rational lectures directed to the mind.

EST courses are directed partly to the mind and partly to the emotions. The information they convey is not academically approved; it derives from the ideas of one man, Werner Erhard, who has no professional credentials. Nor does the subject of instruction fall into any accepted category such as philosophy, theology, psychology, sociology or whatever.

WHAT, THEN, are these courses? Here is where the controversy begins. Something eccentric happened in America during the 1950s, a new type of group activity that gave rise to strong differences of opinion.

Guardians of the academic disciplines dismiss it as meaningless. It merely gives vent to a desire for emotional self-indulgence among well-to-do people with time on their hands. But people flock to it, the defending side points out, because it gives them something they did not have before. It eliminates tensions and makes them better adjusted.

How does it do that? Readers may recall a scene in the film *Bob and Carol and Ted and Alice* where men and women gather in a room to indulge in an orgy of tearful confessions. They were, in fact, a manifestation of what observers now call the Human Potential Movement.

First came sensitivity groups, which were succeeded by encounter groups, which themselves gave way to group-awareness training of the type that Erhard's organization supplies.

The EST system divides into two: the message, and the method of conveying it. The message is that each person must free himself from the immense burden of inhibitions and obligations and duties and conventions that clutter "the Mind" in order to liberate "the Self."

The method is to brainstorm the individual by locking him in a large hall with more than 200 others and battering away at his emotions until

A MATTER OF COURSE

There is little harm in EST - provided it isn't treated too seriously, writes The Jerusalem Post's David Krivine.

all the guilts and resentments bottled up inside him are vomited out (sometimes literally), leaving a euphoria of recovered self-confidence and well-being.

IS THIS GOOD or bad? The answers offered are poles apart. The most vocal objections are against the coercive techniques used. Trainees are treated like children in a Victorian school. They cannot speak unless they put up their hand. They cannot leave the room (one commentator labels EST the "no-piss therapy").

They are hectored. The trainer starts by making them non-persons. "You are nothing," he says, "because you rely on your mind. Where has reason got you? It's gotten you nowhere. If you weren't nothing, why would you be here, spending good money to be called ass-holes?"

Some participants are irritated and offended. Writes journalist Barbara Harrison: "I'm a snob - and EST, with its gobbledygook, super-salesmanship and peach-faced gurus in body suits, struck me as ineffectively tacky." Yet those who sit through the ordeal mostly achieve gratification.

A research team from the Department of Psychiatry at Stanford University says: "The socially anxious trainee, looking for approval and validation from others rather than from himself, comes face to face in the training with a punitive, authoritarian, invulnerable trainer who ridicules, abuses and shouts at him in front of 250 people, demolishing his feeble counter-attacks and reducing him to a state of foolishness. Yet he survives!"

For the trainer reminds him that he is his own master, that his error has been in listening to others. "Thus even while stripping the trainee of his usual defences, the trainer provides a new cognitive framework which explains to the trainee how he has become uncashed through a public humiliation ordinarily perceived as devastating."

Not all come through uncashed. There have been mental breakdowns, though these are relatively few. Asked whether the process might not be harmful, a psychiatrist - held to be critical because he published case-studies of seven participants who had to be hospitalized - replied: "My studies and others are not conclusive."

After all, half a million Americans have attended courses. The proportion suffering ill-effects is not, it is argued, appreciably greater than the casualty-rate that would occur in any organized activity.

Nevertheless, the Glazer-Ta'asa committee was agitated enough to make an adverse, albeit mild recommendation. It would like to see a more relentless application of existing Israeli laws relevant to the subject. That sounds harmless enough, although the words conceal a pitfall. The Psychologists Law of 1977 lays down that psychotherapy can only be undertaken by a qual-

ified practitioner. Is EST a form of psychotherapy? If it is, its practitioners are most definitely not qualified.

DR. JOHN MANTOS, executive director of research and programmes at WE&A, denies point-blank that EST is either a cult or a therapy. Indeed, he petitioned the Israeli High Court to forbid EST's inclusion in the Glazer-Ta'asa report. Feeling unable to teach an inter-ministerial committee of inquiry its business, the court confined itself to recommending that the education minister weigh up whether or not the report should be published as it stands. The minister decided that it should. A committee of ministerial directors-general has been studying how to apply the recommendations. One of its decisions will be to appoint a watchdog body that will keep an eye on all these worrisome "new organizations," including EST. Again, that does not sound over-dramatic. The report could have recommended a closure of EST courses; but it didn't, so what has Mantos to worry about?

He worries about the bad image given to his organization, as though it were a menace threatening the health of individuals and the well-being of society. The Glazer-Ta'asa report, it must be said, tends to be anecdotal rather than analytical, and the stories it retails from various sources give the impression that EST is indeed some form of conspiracy. Trainees, it states, are kept in the instruction hall for endless hours, without food or drink, until they become weakened, passive, scared, possibly hypnotized and easily manipulated. They are heaped with obscenities. At a certain phase they have to mount the stage in groups where they "look like prisoners lined up for execution."

The staff (the report goes on) are grim and uncommunicative. They carry out orders alternately with poker-faces or mirthless grins, according to the need. The contents of the training are not revealed to applicants, and after the course they are ordered to maintain secrecy. "Enormous pressure" is applied to make them (a) recruit new trainees, and (b) continue participation by attending seminars. No selection is made to keep out people who might crack up under the strain. EST is a gigantic money-making outfit.

Criticism seems directed against the method of teaching rather than what is taught. Mantos admits that EST may have made mistakes at the beginning. Learning from experience, it has watered down its assault techniques. Under the programme's new name of Forum, training sessions are less melodramatic.

THE LOCAL organization is called the Israel Centre for Breakthrough. It does not belong to WE&A but is an independent, non-profit organization. The atmosphere in EST is still barrack-like, but the rules are not as rigid as they were. Applicants are not accepted indiscriminately. They

are asked whether they have undergone, or are undergoing, therapy. If the answer is yes, they are refused admission, unless they bring an authorization from the therapist.

People are no longer prevented from leaving the hall. There is no proselytizing. Trainees are invited, but not bullied, to help recruit others. Werner Erhard is not presented as a prophet or shaman.

Secrecy is requested, rather as one is requested not to disclose the end of a detective story; but no compulsion is used. In fact, the allegation about secrecy seems to be part of a concerted attempt by many who do not like EST to endow it with a malign character. How can it practise secrecy when all and sundry are at liberty to attend any training session they like, provided they pay the fee?

The Israelis I spoke to were unanimous in their praise of the course. One said, "You become less judgmental. You don't blame your friends, you stop judging other people. You accept people the way they are and the world the way it is."

What about the pressures? "It's not a holiday," conceded another. "People do have emotions and cry, but I didn't see anybody break down. The vast majority of those I talked with thought it a great experience, including people who had a hard time."

Is it good to speak out in front of an audience about problems which are strictly personal? "I found the revelations interesting. A wound can fester if it gets no air. What is there to learn from the encounter? 'That you are in charge of your own life, that you can't blame anybody else for the situation you are in, neither your parents nor your religion, colour, age or sex. It's mind-boggling.'"

THERE IS PLAINLY little harm in EST - provided it isn't treated too seriously. It must be taken for what it is, an exercise in thinking about one's role in life. It is not Tora from Sinai.

The danger is that it could become a sect; and that might happen for quite innocent reasons.

Valerie Singleton, a well-known American TV personality, says: "There is a communication, a directness and an honesty. The only difficulty is that it's lovely when you are with EST people; a little more difficult with people who haven't done it and don't know what you are on about."

Lonely or vulnerable individuals might turn EST into a creed and surrender their will to the organization. Hence the justification for the watchdog body, as recommended by the director-general's committee on the Glazer-Ta'asa report. A case can be made for keeping an eye on all "new organizations" to make sure they do not take over people's lives.

Youngsters under 21 should not be allowed to attend EST courses, because their minds are still in the process of being formed. On the other hand, it is ridiculous that adults who choose to enrol should be considered tainted.

The big question, however, concerns not EST, but its opponents and critics. The Establishment should be asking themselves: where did we go wrong? What is the Vacuum that EST and other self-help groups are trying to fill?

Why do educated, middle-class people - the bulk of EST participants - find the need for extra counsel, additional to what is offered by the whole range of veteran educational, social, religious and medical facilities, set up and manned by the qualified elite of our recognized institutes of worship, research and higher education?

Why, in short, has EST become so damned popular? □

מכרז מן האלום

THEIR ARE an estimated 400,000 Israeli citizens categorized as handicapped persons, about 10 per cent of the population -- a percentage similar to that around the world, which remains remarkably constant, according to Israel Globus, chairman of the Kofit Organization of Organizations for the Handicapped.

It may surprise many people to learn that disabled soldiers do not account for a large proportion of the country's handicapped -- a fact which should not detract, however, from the national significance of this special population. There are approximately 28,000 disabled soldiers. The rest of the huge figure is comprised of people with disabilities due to birth defects, illnesses and accidents.

Additionally, over half-a-million Israelis are in the senior citizen (over 60) category. While these two categories -- the handicapped and the elderly -- sometimes overlap, the two groups together constitute somewhere between half-a-million and one million Israelis, or anywhere up to 25 per cent of the population. One would think that such a large group would form a potential market for special consumer products, whether such simple and inexpensive items as grab-bars or more costly electric wheelchairs.

There are, however, no special department stores for the disabled, no "hypermarkets" for the handicapped. In fact, there are very few places a handicapped person or his family members can go to see a sizeable display of products which could make their lives easier.

There are some objective reasons for this lack of large specialty shops. An obvious one is that disabilities vary so greatly in type and degree that it would be very difficult for a shopkeeper to keep a large range of goods in stock and particularly costly as many, though not all, of the special products for the handicapped are imports, most of them duty-free. Very often, the so-called "showrooms" are little more than offices full of catalogues from which products may be ordered.

Another obstacle to commercial marketing for the handicapped is that the potential customer often has rights to a subsidy or grant from a government ministry (health, defence, labour) so that a purchase involves a considerable amount of bureaucratic procedure and waiting time. Only buying very small items is apt to be a straight, over-the-counter transaction.

The main purpose of this week's marketing column will be to give directions so that the public can go and find out about special aids for the disabled and elderly -- items which they might wish to acquire for temporary or permanent use in their own homes, cars or offices. A subsequent article will deal with the separate problem of access and facilities for the handicapped in public places.

EVEN BEFORE bringing special products into the home to aid the handicapped comes the matter of designing living quarters to suit the needs of the individual. In this area, I am happy to report the recent publication of two booklets for the general public, albeit in Hebrew only, about such special architectural design and adaptation of homes and gardens.

One is called "Design for the Handicapped and Elderly: The Flat," the other is a companion booklet for the garden. The language is relatively simple and there are lots of scale drawings.

Both are written by Amiram Harlap, chief architect at the Israel



Aiding the handicapped

Building Centre in Tel Aviv. He is particularly aware of the problems of the disabled, since his wife has multiple sclerosis and uses a wheelchair. He charges that most architects are not cognizant of the special needs of the handicapped and are often ignorant of the regulations concerning public buildings.

Harlap states the premise that most of the so-called "special arrangements" for the handicapped in architectural planning could actually be considered conveniences for anyone.

"Everyone is handicapped at some time in his life," Harlap says. "Perhaps you've sprained your ankle, or are recovering from an illness, or have simply grown elderly."

He is particularly critical of the modern fashion of putting steps in all sorts of places, mainly for decoration. He often says to young people planning a house, "Don't you want to be able to grow old comfortably in it, or wouldn't you like your grandparents to visit you easily?"

Subsequent to a 1970 national regulation, says Harlap, any staircase built with more than three steps must have a handrail, and this applies to stairs indoors and out, in private and public buildings alike. Similarly, there must be a handrail alongside any ramp which has a height differential of half a metre or more between its two ends. Unfortunately, this regulation is not al-

ways enforced, even in the public domain.

The design booklets are available for NIS 15 apiece, either at the bookshop in the centre, at any Stelmatsky branch, or by mail by sending a cheque for the sum plus NIS 2 for mailing charges to: the Israel Building Centre, 40 Rehov HaUniversita, Ramat Aviv, Tel Aviv 61390.

Ironically, the upstairs advisory offices of the building centre itself, where the public can come for free consultations on matters of construction and energy conservation, are not accessible to the handicapped, as there is no lift in the building. The ground floor exhibition hall is accessible by ramp. The centre spokeswoman assures me there are plans to install a chair-lift alongside the stairway to the upper floor offices. She adds that advisory personnel will come downstairs to talk to people who cannot navigate the steps, although this is hardly a satisfactory solution.

Free consultation hours at the centre in Tel Aviv are 3 to 7 p.m. on Tuesdays and Thursdays. While there are architects, engineers, lawyers and energy advisers on hand to give advice, only questions on en-

MARKETING WITH MARTHA

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can be answered by phone, 03-425226. The topical question of the season, of course, is winter heating.

I do not know if the premises for the parallel advisory services in Jerusalem and Haifa are handicapped-accessible or not, but the addresses and hours are, in the capital, 23 Rehov Hillel, Rassco building, tel. 02-228456, Sundays, 3 to 7 p.m.; and in Haifa, 32 Y.L. Peretz, Shikun U'Pitua building, tel. 04-674161, Tuesdays, 3 to 7 p.m. Advice on energy matters is given only the first Tuesday in each month.

A SMALL, new business in Tel Aviv deserves credit for alerting my attention to the subject of shopping for the handicapped. It is called Health & Comfort (*Briyat ve-Nohut* in Hebrew), and I first made its acquaintance at a press conference to promote a do-it-yourself Shiatsu pressure-point system massage machine, which the Japanese manufacturer recommends for anyone with virtually any kind of complaint, from backaches to impotence.

A local orthopaedic surgeon present at the gathering would only say he had found it helpful in relaxing muscles and relieving muscular pains. This import, which looks like a hair dryer and is called "Massage Wonder," retails for NIS 221, which includes over 100 per cent customs duty, because the customs authorities classify it as an electrical appli-

cance and not a health aid. Most of the items, however, at the Health & Comfort showroom are more readily identifiable as aids for the disabled or elderly. These include all sorts of things from fold-up walking sticks to playing-card holders, from adjustable back cushions to non-slip plates and cutlery for people who must eat with one hand.

Yossi Zarzewsky, the general manager of Health & Comfort, says his business is based on what he terms "ADL's" -- aids for daily living for the handicapped and the elderly, plus products for the greater health and comfort of the general population. He does not deal in large, complex equipment for the severely disabled.

I could not help noticing that the store's premises at 35 Rehov Bilu in Tel Aviv (corner of Marmorek, near the Mann Auditorium) would not be easily accessible to a wheelchair-user, because there are two steps to the entrance, and no ramp. On the other hand, Zarzewsky is set up to handle orders by phone with credit card payment and home delivery; there is an illustrated brochure, Hebrew only. The phone numbers are 03-228642 or 03-241471.

THE MOST COMPLETE displays of equipment for the handicapped are not located in the commercial domain, however, but at non-profit institutions. There are really two indispensable addresses for anyone in need of professional information on, and guidance in, the multi-faceted field of aids for the disabled. The two agencies are not rivals, but complement each other.

One is Yad Sarah in Jerusalem, which not only displays but loans equipment against a deposit and sells it at cost price. The other is Milbat in the Tel Hashomer hospital complex just outside Tel Aviv, which displays and demonstrates equipment, but neither loans nor sells it. It does, however, provide addresses where items can be obtained.

Milbat is the acronym of a long Hebrew name which roughly means "Israeli centre for technical accessories, building and transportation for the handicapped." It was opened six years ago this month in basement premises provided by Tel Hashomer (as the Sheba Medical Centre is popularly known), although it is an independent, non-profit institution. It gets a token grant from the Defence Ministry, but is mostly supported by contributions. Today's volunteer chairman of Milbat is engineer Danny Barak of the Weizmann Institute. Milbat was set up and is managed by Abigail Freedman, originally of Glasgow, who is a trained occupational therapist. She was invited here because of her experience at a similar establishment in London, the Disabled Living Foundation. The locally-trained occupational therapists working with her are Ruthie Levy and Shoshi Goldberg, the latter herself a wheelchair-user.

Because its staff gives personalized counselling to each visitor, Milbat requests the public to make appointments by telephone, 03-5311739. Visiting hours are Sunday through Thursday, 9 a.m. to 3 p.m., and Fridays until noon. One should be sure to ask directions in order to find the place. Once there, there is parking and wheelchair accessibility. Milbat's staff apologetically says it takes a NIS 10 "contribution" for each visit to allow it to continue its services.

There are so many things to see at Milbat that it would be impossible to describe them all. The exhibit is organized into five categories: kitchen, bedroom, bathroom, communi-

cations (including computers), and mobility. The latter refers mainly to wheelchairs, regular and motorized.

In addition to demonstrating available equipment, Milbat refers people to specialized centres (for the blind, the deaf, etc.), gives information on eligibility and procedures for getting state financial assistance, and directs potential customers to commercial firms which sell equipment. It often suggests, however, that people try to borrow equipment from Yad Sarah before deciding whether to buy.

YAD SARAH is a voluntary organization dedicated to the rehabilitation of the sick and aged in Israel. It has 55 branches throughout the country, and national headquarters in Jerusalem, at 43 Rehov Hancovim. Although only 10 years old, Yad Sarah has achieved a fine reputation and has already won the Presidential Award for Voluntary Service. It is supported entirely by contributions, both locally and from abroad.

About a half year ago, Yad Sarah opened a permanent exhibit in Jerusalem, which includes a model apartment for the handicapped located at 23 Rehov Gat in the Kiryat Moshe quarter. Anyone can walk straight in, Sundays through Thursdays, 9 a.m. to 12 noon, but those who want counselling are advised to make an appointment, tel. 02-535836. Afternoon hours, on Mondays, are to be instituted soon. There is no charge.

Neither is there any charge for borrowing equipment from Yad Sarah if what one needs is available on loan; there is only a modest monthly deposit fee. (Many people contribute the deposit after they return the equipment.) One does not necessarily have to come to Jerusalem to pick up equipment: It can often be delivered via a branch office.

American-trained occupational therapist Shani Rosenfeld, who directs Yad Sarah's "Information and Resource Centre" as it is officially called, has a dream: that all available equipment and services of Yad Sarah be video-taped so that the public can view it conveniently at the nearest branch office. Such tapes would include dramatized answers to the most frequently-asked questions by the public about the home-care of the ill and disabled.

Some commercial importers of equipment such as wheelchairs have expressed bitterness over the fact that Yad Sarah, a non-profit organization, has begun to import certain products by itself and sell them at cost price, undercutting their livelihood.

The national director of Yad Sarah, Yossi Weiner, does not deny that the organization has, in some instances, become an importer. He justifies this by saying that Yad Sarah wants to see that handicapped people get the equipment they need at the lowest possible prices and with a guarantee of reliable servicing, which, he says, has not always been provided by all the commercial importers. Already today, Yad Sarah has facilities for repairing wheelchairs either with mobile service units, or by transporting them to and from its workshop at cost-price.

In any case, Weiner told me, Yad Sarah has thus far sold equipment only to the Ministry of Health for distribution to eligible individuals, not directly to private-paying consumers, although he is not averse to doing so. The lower the import price is, he points out, the more the ministry can afford to buy for the deserving public.

MARTHA MEISELS (Next week: Access and mobility for the handicapped).

Flexible building

Angela Levine

STRUCTURALISM in Architecture -- an exhibition devised by Prof. Al Mansfeld -- explains, through photos and texts, a dynamic system of building whilst highlighting simultaneously his own career as one of Israel's most prominent architects.

As distinct from the more common 'syncretic' approach to building design (for example, the Knesset) where every detail is decided from the start -- with no allowances made for the addition or alteration of later features which would spoil the harmony of the original plan -- the 'structuralist' approach, favoured by Mansfeld (and several major European architects, among them Le Corbusier), is flexible, geared for growth and change, even when applied to the function of a building.

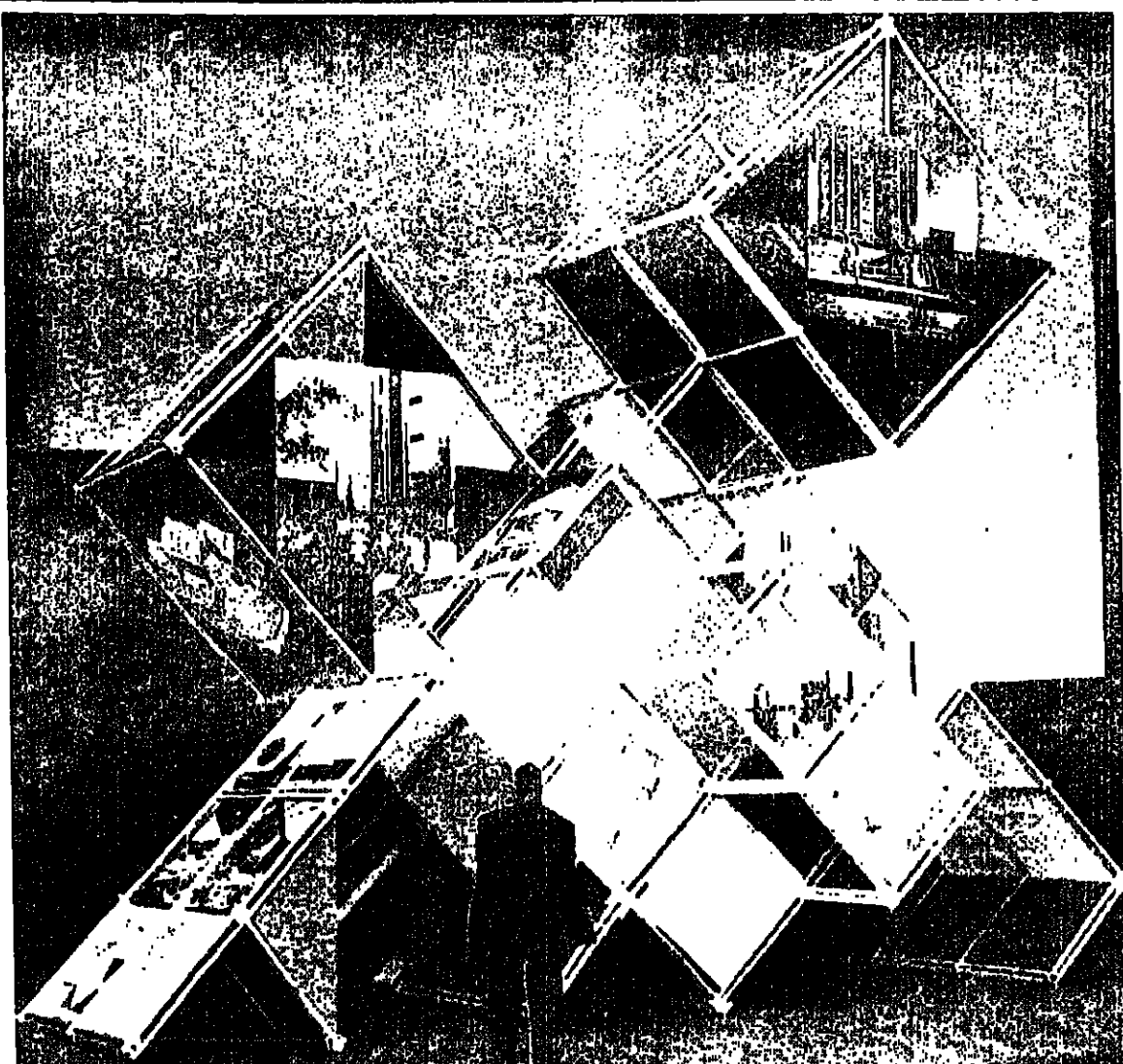
To demonstrate this approach, Mansfeld and his team have focused their attention on four large projects undertaken during the past 20 years by himself and various colleagues: the Haifa Auditorium, with Daniel Harkin (1970); the residential quarter of Sha'ar Ha'aliya in western Carmel, with Harkin and Galia Weiser; the Nahariya regional hospital, now under long-term expansion and reorganization; and, the jewel in Mansfeld's crown, the Israel Museum, initially designed by Dvora Gad, which opened in 1965. This building, built using open-ended and repetitive modular units perhaps illustrates the advantages of the structuralist system best, as can be gauged by viewing the recent 'natural' addition of the Pavilion for Israeli Art, and from plans, now in the final stages, for a new wing for 20th-century Art.

Mansfeld has been assisted by Jorgen Bu, a Danish architect specializing in museum design. Photographs and plans for these four buildings are presented on the outer surfaces of a wooden linear construction whose adaptable form demonstrates the adaptability of the same system. On its inner recesses photographs and designs for other buildings by Mansfeld are on view. Some are unrealized projects while others, such as the 'Blue Coast Project' for Herzliya Beach, are awaiting the go-ahead.

Also on display, representing Mansfeld's personal contribution to three-dimensional variations in design, are small balsa-wood 'luda' models which enabled the architect to 'play' with building models, extending and retracting their contours.

This concise, well-presented exhibit, with appeal both for the professional and the layman, is scheduled to be shown at McGill University, Toronto, and at the Technical University, Berlin next year. (Architectural Faculty, Amado Building, The Technion.) Till Nov. 16.

LEA NIKEL -- Works on Paper FOR MORE than 30 years. Lea Nikel (b. Russia, arrived in Israel as a child) has carried aloft the flame of local abstract expressionism as lit in



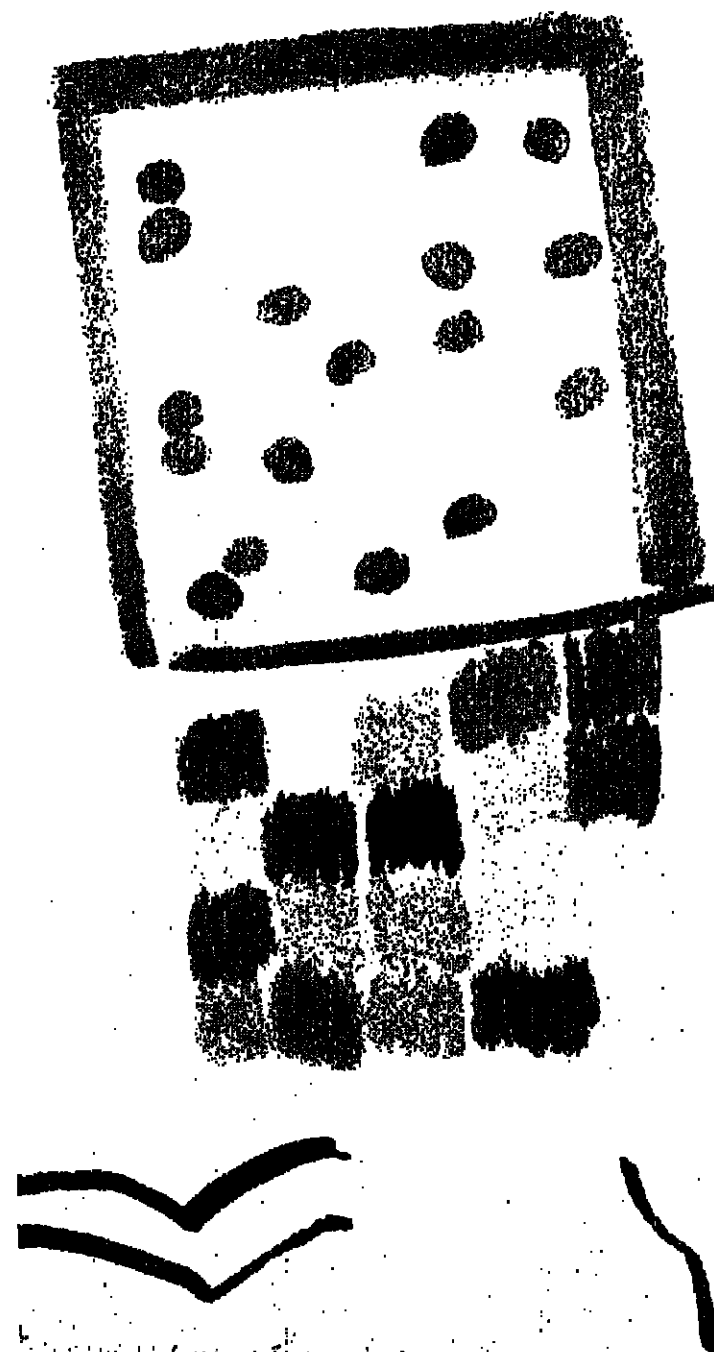
(Above) 'Structuralism in Architecture' -- at The Technion. (Below) Ink and pastel on paper by Nikel (1971).

the late 1940s by members of the New Horizons group, a time when she was still a student in Tel Aviv, at the Stelmatsky-Streichman Studio. Over this period, her lyrical freshness and natural flair as a colourist, honed by years of work and study in Paris, Rome and New York, have deservedly earned her the title of one of Israel's most genuine and classic abstract expressionists.

Nikel now shows some 40 works on paper, many small in size, using mainly acrylics, but also combinations of pastels, watercolours, inks and collage. Although these sheets, executed from 1969 onwards, were never intended as preparatory studies for her large canvases in oil, many, nevertheless, communicate the intimate character of the studio where the artist appears to be carrying on a private dialogue between herself and the tools of her trade.

Consequently, the spectator is afforded an unusual insight into Nikel's pictorial language, as she experiments with colour placement and organization, or focuses on individual or combined techniques of brush, finger-painting, dripping, rubbing or engraving. Maybe, because these works induce an analytical state of mind in the spectator, this 'dissection' has the effect of making one more aware than usual of the affinities and eclectic sources of Nikel's art.

One is particularly aware of stylistic similarities of her paintwork with that of French artist Georges Mathieu (both favour mid-field gestural abstractions of an Oriental calligraphic nature) and local painters such as Mairovitch and Aroch. This heightened awareness cannot but dim the impact of Nikel's 'intuitive' painting, even on the largest sheets displayed here. On the other hand, for anyone who has ever had the urge to isolate passages or 'signs' in Nikel's painting and study them alone, this exhibition presents an ideal opportunity. (Museum of Israeli Art, Ramat Gan.) Till Dec. 25.



מקדא מן האל

THIS IS NOT a new book, but its republication after more than a decade is of no little relevance to Israeli readers by the trial of John Demjanjuk, who exchanged his Russian uniform for a German one.

At the end of the Second World War there were some two million Russian men, women and children in Allied hands. Stalin wanted them all back. Under the terms of the Yalta Agreement, the Allies were obliged to comply, whether the Russians wanted to return or not. The overwhelming majority of them did not, being only too well aware of what lay in store for them, the ones who had donned German uniforms and fought the Soviets, either in the units formed by the turncoat General Vlasov or in the bitterly anti-Soviet Cossack units who still saw themselves as part of the White Army of 1919.

Many numbers of Russian prisoners elected to put on German uniforms, some willingly, most under intense pressure and to escape the privations of the Nazi prison camps. For the most part, they were told they would be formed into non-combatant labour battalions, but many of these labour units were later integrated piecemeal into German fighting formations. The Russians sent to the west did not fight the Allies, but surrendered at the first possible opportunity. Even those who had been happy to have a crack at their "Stalinist" compatriots maintained that they had no quarrel with Britain or America. This was also the attitude of most of the Cossacks.

For Stalin, there was no fine line between treason and political dissent (indeed, faced with this issue, even Foreign Secretary Ernest Bevin went on record at the time of finding the same difficulty himself). Getting rid of all the opposition and assorted backsliders was, for Stalin, just a continuation of the Great Purge. Things were not so simple for the Allies. They had on their hands countless Russian slave-labourers who had never worn a German uniform or even a Russian one; they had even captured White officer emigre veterans who were not Soviet citizens. Lord Bethell tells us how all these unfortunates were eventually lumped together and forcibly trucked back to the Russians from camps not only in Europe, but also from



Under two flags

THE LAST SECRET: Forcible Repatriation to Russia, 1944-7 by Nicholas Bethell. London, Coronet, 287 pp. £2.95.

Meir Ronnen

America and England. Only a few who were able to claim non-Soviet citizenship were allowed to stay. The Russians did not go quietly. Many tried to escape and were rounded up; others committed suicide. Most in British-controlled camps were so decently treated until the end that they refused to believe, until the actual roundup took place, that the British would actually send them to their deaths or to the living hell of Siberia.

THE BRITISH liaison officers in the Drau Valley camps, some of whom became good friends of the Cossacks, were forced to embark on an agonizing course of deception in

order to allay the prisoners' fears. One hesitates to draw a macabre parallel here with how the Nazis sometimes succeeded in lulling their Jewish victims into a sense of false security. Lord Bethell, quoting British officers on the spot, describes the dreadful scenes that took place when British troops were finally required to use force to load the frantic Cossacks and their wives and children into the departing trucks that would take so many of them to their deaths (the Cossack officers were shot out of hand by the Soviet reception parties and only about half of the rest survived the Soviet labour camps); it was all like some dreadful parody of the Warsaw Ghetto *aktionen*. Yes, these men had fought for the Germans, but their families had not, and many of them had never accepted Soviet citizenship and were therefore not eligible for repatriation under the terms of the Yalta Agreement.

Fashions in usage

A GUIDE TO GOOD ENGLISH IN THE 1980s by Godfrey Howard. London, Pelham Books, 224 pp. £8.95.

Gloria Deutsch

surely to put stops between the letters of most abbreviations? It's BBC, not B.B.C. today. Likewise MA, MP, USA, Mr, Mrs, Dr, St, denno, co-op, and repro, to name a few.

Can you now split an infinitive? The Bullock Report on the Teaching of English (1975) dismissed the whole business as "one of the rules invented quite arbitrarily by grammarians." But most writers still feel uneasy if they do. Sir Bruce Fraser in *Plain Words* advises against splitting infinitives, "not because you care about the taboo, but because you care about your reputation with readers."

LANGUAGE HAS been greatly influenced by the woman's movement and unisex forms like "chairperson" and "humankind" have lost their

facetious overtones of 10 years ago. Words like "authress," "sculptress" only reveal the chauvinist prejudices of their users and the suffix is now dropped. What to call a female is a highly sensitive issue and one fraught with danger. "Woman" can sound derogatory but "lady" is over-gentle and "girl" belittles anyone over the age of eighteen. Lesbians hate "girl" and have been known to call themselves "Wimmin."

Computers have brought their own weird vocabulary into everyday language and much of the terminology is explained here. In some of the best circles, I'm told, "Log-off" is now considered a useful expletive.

The book is helpful too on which four and five letter words are now acceptable and which are still taboo. "Arse" and "balls" are OK, so is "screw," "shit," however indispensable, is still indecent and it's all right to go for a "pee" but not a "piss" which is vulgar. The big F, is still an outlaw, the poetry page of *The Jerusalem Post* notwithstanding. "It can cause serious offence," says Mr. Ho-

Allied zeal to give back all the Russians was born of several facts: they were anxious to get back Allied prisoners liberated by the Russians. Secondly, the Cold War had not yet set in; and Stalin, after all, had helped them win a war they might otherwise have lost. Hitlerism was wiped out; Stalin, for the time being at least, was still the convivial and even heroic "Uncle Joe." By the time the honeymoon was over, the repatriations were over.

Lord Bethell's is a remarkably dispassionate book. His detailed version of events and the historical background has never been seriously challenged. This edition even contains a good photo of Lieut.-General Andrey Vlasov in a German uniform. Vlasov, a tragic figure, the commander of the "Russian Liberation Army," had fought the Germans well until he was captured in 1942. He then "came to believe" that Bolshevism represented a greater threat to the Russians than the Germans. His "army" was never allowed to operate alongside the Germans but was widely dispersed. Nobody knows how many Russians served in it, but estimates range from 500,000 to one million. They had one "brief moment of glory" when under the command of General Sergei Bunyachenko, a whole division of Vlasov's Liberation Army turned coats again and liberated Prague from their German masters, putting paid to an SS division battling the Czech Resistance. An American journalist pointed out that this great city was liberated not by the Allies but by "22,000 outlaws in German uniforms." Nobody, not even the Czechs, felt inclined to thank them.

Vlasov took to drink and eventually was hanged by the Russians. He deserved worse. He not only betrayed his country but brought added misery to Russians on both sides. The Cossacks too had indulged in many atrocities. They had lost and paid the price.

This is a miserable story ringed about by German, Russian and eventually Allied inhumanity, though I am not attempting to equate all three. Neither does Lord Bethell. As Hugh Trevor-Roper writes in the introduction: "This is not a book that calls for judgement; it calls, as good books do, for reflection."

ward, and if you use it, be prepared for the shock waves."

What do you call a live-in lover, especially when making an introduction? Tried and rejected have been "cohabitee," "meaningful associate," "my bird," "my man," "my apartmate," "Boy," and "girlfriend" are still the most common, leading to the anomalous headline: "Boyfriend, 92, stabs girlfriend, 84."

What are the real meanings of "laid-back," "user-friendly," "infrastructure," "solvent abuse" (glue-sniffing actually)? The paragraph on "winespeak" will help avoid social gaffes. Saying "serviette" for "napkin" is still out, as Nancy Mitford decreed decades ago.

Purists might find Mr. Howard overly liberal in allowing words like "walkie-talkie" and "twice" (both owing their etymology to baby-talk) to enter standard (British) English and accepting "posh" as informal but irreproachable. But if anyone doubts that language is a living entity, let him listen to a group of Israeli teenagers babbling away in their own curious argot which is a blend of ancient Hebrew, loan-words, neologisms and Arabic obscenities—all this making up a language which was once considered very dead. □

Exemplary

THE EYE OF THE STORY: Selected Essays and Reviews by Eudora Welty. London, Virago Press, 355 pp. £5.95.

Sarah Azrad



THE DIGNIFIED-LOOKING elderly lady standing at her doorway on the cover of her book seems to be inviting us, the readers, with true Southern hospitality, into her home and her rich world of thoughts and memories, ideas and images, that awaits just beyond the threshold. Eudora Welty, born and still residing in Jackson, Mississippi, novelist, short story writer and critic, has made her unique mark, in her own lifetime, on the scene of contemporary American literature.

How does one begin to criticize a critic? If she can be called that, for criticism has after all a somewhat negative connotation, and the sections here on writers are overflowing with praise — delicious praise, music to an artist's ear. Jane Austen, Henry Green, Chekhov and Virginia Woolf are a sampling of the writers who earn Welty's marks of excellence. The only writer with whom fault is found is Arthur Mizener, for his biography of Ford Madox Ford. His fault, for Welty, is not so much in his writing itself as in his finding too much fault in Ford.

Apart from her reviews and her discussions of writers, Eudora Welty's present volume contains a section "on writing," in which she explores the elements of fiction in its different forms, and her "personal and occasional pieces" of short essays written, or spoken, over the years on various occasions. They include a talk before the Mississippi Historical Society, an introduction to *The Jackson Cookbook* and a preface to *A Snapshot Album*.

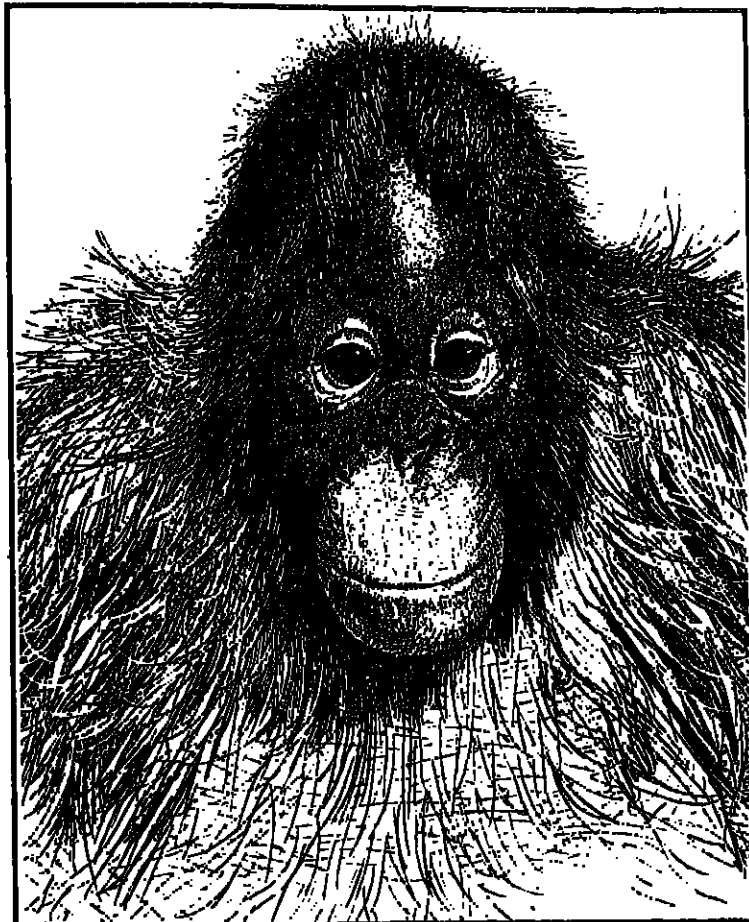
For all the wealth of writing to which we are exposed in this lovely volume, whose thirty-five pieces span a period from 1942 to 1977, it is only a taste of Welty's art, which includes seven books of short stories and five novels. The reader for whom the present volume provides an introduction will undoubtedly find a turn to them later. And here I cannot resist a quotation, originally used by Welty to describe Katherine Anne Porter's work, but quite appropriate to the speaker herself, Eudora Welty: "The exemplary prose that is without waste or extravagance or self-indulgence or display, without any claim for its triumph, is full of pride. And her reader shares in that pride, as well he might; it is pride in the language, pride in using the language to search out human meanings, pride in the making of a good piece of work." □

PALEONTOLOGISTS are a contentious lot. They also tend to be vociferous, and there is no other scientific assembly where the voices reach so many decibels or where the integrity and intelligence of colleagues is so often impugned. This is true in general but even more of the select group of paleontologists who specialize in the hominids, that group of man-like apes.

In the early Sixties, rifts in theories caused people to change universities, and even fields, and split the famous Leakey family. But, by the end of the Seventies things had more or less settled down, and most paleontologists had agreed that the chimpanzee was man's closest relative, and that Lucy, the *Australopithecus* skeleton discovered by Donald C. Johanson in 1974, represented the oldest hominid.

This consensus held firm, for the most part, until 1984, when Jeffrey H. Schwartz, a Columbia-trained paleontologist of impeccable academic reputation, put forward a theory, published in *Nature*, suggesting that neither the chimpanzee nor the gorilla was man's nearest living relative but that the contender for this title was the orang-utan of Borneo and Sumatra, and that, while man had, indeed, evolved in Africa, it was a precursor of man and the orang-utan that had divided into two groups when Africa drifted northwards and a land bridge to Asia was formed via the Middle East. Schwartz proposed, in what Harvard's Stephen Jay Gould calls evolutionary scenarios, a "just so story," that one branch of the human-orang-utan precursors evolved in Asia to produce the orang-utan and possibly the gibbon, while the branch that was left behind evolved to produce the true hominid, man.

Old man of Borneo



THE RED APE by Jeffrey H. Schwartz. Boston, Houghton Mifflin, 337 pp. No price stated.

THE CHIMPANZES OF GOMBE: Patterns of Behavior by Jane Goodall. Cambridge & London, Belknap Press, Harvard University, 673 pp. \$30.00.

D'vora Ben Shaul

basically ambidexterous while orangs and humans are most often right-handed, left-handedness being the exception. An orang mother almost invariably carries her baby in her left arm, allowing freedom of the right arm for grasping branches and for collecting food.

ANOTHER UN-APELIKE factor also attracted Schwartz's attention. Only humans and orang-utans have no estrus cycle accompanied by genital swelling. In chimpanzees and gorillas, this sexual swelling marks the only time when the female is physically capable of engaging in copulation. The orang-utan, on the other hand, breeds with her consort repeatedly during the entire monthly cycle. Unlike the chimps and gorillas, where the consortship is brief, and several different males may breed with the female during the few short days of estrus, the orang-utans had a consortship of several weeks duration and, even though it is usually seven years between pregnancies, the female orang seeks out the same consort each time and copulates with him alone. Sex is indulged in frequently during the consortship.

Copulatory acts are lengthy, in contrast to the few seconds of mounting in other apes, and the invitation usually comes from the female. They also do not usually breed by mounting but copulate face to face with female in a prone position. The orang-utan is also the only ape with a gestation the same length as that of the human.

Using these and other features too numerous to mention, Schwartz's scenario depicts a probable precursor of the orang-utan and the human that was parallel in time to the precursors of the chimpanzees and the gorillas but distinctly different from

them. He proposes a long-haired blonde to reddish animal, arboreal in habits, an eater of leaves, bark and nuts for the most part (see heavy molar enamel), which also had widely separated pectoral breasts, secreted estrus, had the longest gestation of any of its contemporaries, had no visible estrus cycle and was probably definitely right-handed.

To what extent future research will prove or disprove Schwartz's controversial theory, it is too soon to say. The profession, because it has so few real experts, is rife with jealousy, and right now his theories are considered by many of his colleagues as "beyond the pale." If, however, this assessment follows the usual pattern of a switch in the paradigm, then it just might graduate to "heresy," go on to "a possible theory" and eventually wind up as "accepted knowledge." If that should happen, then this may well be one of the most important books written on the subject.

IT IS hard for any naturalist to write about animals he or she has studied in depth without falling into the well-known trap of anthropomorphisation. It is so natural and so easy to find oneself attributing humanoid characteristics and emotions to another species that few naturalists have been able to separate themselves from this habit. This objective observation and avoidance of pitfalls is even more difficult when one is dealing with a species that physically resembles man, that uses vocalizations and facial expressions that seem to reflect our own, and that often exhibits behaviour so similar to our own species. It is for this reason, among others, that Jane Goodall is to be highly complimented.

It has been 27 years since this Englishwoman, accompanied by her intrepid mother and a cook, took off for the shores of Lake Tanganyika in East Africa and set up her first station for the study of world chimpanzees. Here, in this compendious volume, Goodall, who earlier gave us her exciting book *In the Shadow of Man*, now reports at length on the first quarter century of her work with the wild apes of the Gombe Nature Reserve.

There is also evidence that the chimpanzee can make up signs. When Lucy, a hand-raised chimp, wanted to be put on a leash and walked, she didn't have a word for leash so she hooked her index finger into the ring of her collar and went to the door. Another, not knowing the word for her bib, traced its outline on her chest. It turned out later that this is the official sign for a bib, and the one her teacher had been teaching her was incorrect.

For the amateur enthusiast, there is a wealth of material about feeding, socialization, breeding habits and territorial struggles, including aggressive encounters between chimps, and social dependencies within the chimpanzee hierarchy. There are detailed lists of food showing what appears to be a preference order, and the more than 250 photographs, some in colour, show the infinite variety of feature differences that make chimps as different from one another as humans are. The 77 chimps known by name and studied are all presented in individual portraits, most of them by H. Van Lawick. There are also excellent shots of chimps playing, displaying, feeding, breeding and grooming one another.

JUST AS Goodall debunked, in her earlier work, the popular myth that chimpanzees are vegetarians, and showed them to be opportunistic omnivores that on occasion even hunt their food, now in this later work — this is the longest field observation ever undertaken of any species — she topples other cherished beliefs. Observing the animals of Gombe, Goodall and her co-workers show proof of cannibalism in the chimpanzee tribe, as expressed by a mother and daughter, Passion and Pom, who systematically prey on the young of other chimpanzees. While it has been well established that the chimps do steal infant baboons from their mothers and eat them, this is the first incident documented of chimps eating chimps.

The sentimentalist's idyll of nature is shattered as Goodall lists in exact detail the injuries, illnesses and causes of death of chimps in the reserve over 25 years, and reports just how many of these injuries and deaths are from aggressive actions on the part of other chimps.

For the professional naturalist, there are intricate graphs covering hundreds, even thousands, of hours of observation of inter-group relationships. They chart, for instance, how much time chimps in different categories spend with one another, and in what circumstances and familial relationships. She shows that the strongest social bond is the mother-daughter bond and the sibling bond, although other, elective bondings are sometimes almost as strong.

Another documented observation is the natural fastidiousness of chimps that clean themselves with leaves after becoming soiled. This is, as in our own species, highly individuated, and there are pedants and slobs.

IN ADDITION to her own researches, Goodall gives a clear picture of what the laboratories and adoptive humans have learned about the chimpanzee. Since the late '60s, when humans first stumbled onto the idea that, even if chimps could not talk effectively, they might be able to learn the sign language of the deaf and mute, great strides have been made in understanding the mentality of these relatives of ours. Yerkes, the machine language of Yerkes laboratories, has also contributed a vast amount of information that helps us understand how a chimp thinks.

Young chimps, taught this manner of communication, are quite adept at expressing their feelings, telling stories of what happened to them and even forming certain 'concepts.' When first seeing a swan one young chimp made the signs for "water" and "bird." Another termed watermelon as "candy-drink," while still another called a radish that was too sharp "hurt-cry-food."

There is also evidence that the

chimpanzee can make up signs. When Lucy, a hand-raised chimp, wanted to be put on a leash and walked, she didn't have a word for leash so she hooked her index finger into the ring of her collar and went to the door. Another, not knowing the word for her bib, traced its outline on her chest. It turned out later that this is the official sign for a bib, and the one her teacher had been teaching her was incorrect.

ONE INCIDENT, concerning Vicki, a chimp reared in a human family, is most impressive. Vicki was being toilet-trained, and was given a sweet each time she remembered to use the facilities and keep her panties dry. One day a visiting zoologist was alone with her when she began to squirm, ran to the jar where the sweets were kept, took one sweet and then raced to the bathroom. Apparently, the delay to get her sweet in advance was too long, and an abashed and wet-bottomed Vicki returned to the room, and put the sweet back into the container. Could Vicki be showing that she knew she had not earned the reward? Could this be a kind of conscience?

And if so, how will these studies ultimately affect man's attitude to anthropoids? Will we be able to continue to treat them as objects of curiosity and entertainment, locking them in cages or exploiting them to their detriment in circuses? Will we be able, as the story of their intelligence unfolds, to use them as experimental animals? These, and other questions Goodall touches upon but does not elaborate. □

Patronage

ART AND ARCHITECTURE IN VICTORIAN MANCHESTER by John H.G. Archer. Manchester University Press, 290 pp. £11.95.

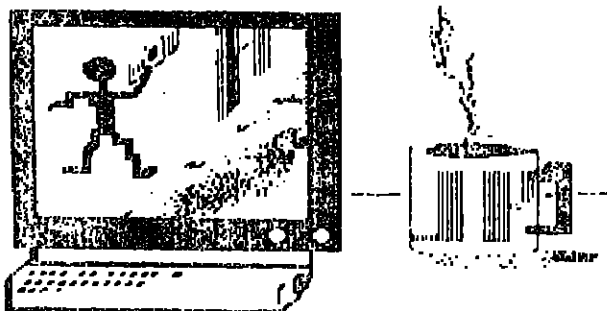
MANCHESTER, according to Carlyle, was as "sublime as Niagara, or more so," while to Disraeli it was the very embodiment of science and as great a human exploit as ancient Athens. There were, of course, dissenting voices. Engels was so appalled by the conditions he saw in Ancoats that, through Marx, his anger changed history. De Tocqueville called the city "a foul drain," but admitted that from it "the greatest stream of human industry flows out to fertilise the world. From this filthy sewer pure gold flows."

In short, where there's muck there's brass. In the Victorian age Manchester, as the greatest provincial English city, had the wealth and self-confidence to express itself through ambitious patronage of the arts. The prime example was the building of the new Town Hall, described as a "classic of its age," and its subsequent decoration with Ford Madox Brown's murals. This monument to municipal patronage has overshadowed other examples, equally princely in scale, that include the neo-classical Royal Manchester Institution (now the city art gallery), built in 1824, and the superb John Rylands Library, "completed without regard to cost in 1899."

This book, the first to be devoted specifically to art and architecture in Manchester, examines some of the fruits of the city's heyday, not least of which is the unequalled collection of Pre-Raphaelite paintings acquired following the great Art Treasures Exhibition of 1857. This was considerably augmented by private collectors anxious to add social acceptance to their muck-stained brass. "A.B.

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We shouldn't take it personally here at The Jerusalem Post, but it seems the latest sign of progress in civilized living is to do away with newspapers. It's those newfangled computers again, those nefarious enemies of smudgy fingertips and rain-soaked fish-wrappings. A recent telecommunications exhibition in Jerusalem included hardware that could one day deliver newspapers electronically — right to your home computer. It would be cheaper, more efficient, and an abrupt end to life as we know it. Hot off the screen, your dot matrix Post printout would be difficult to share with the guy looking over your shoulder in the bus every morning; your 9 a.m. coffee just wouldn't taste the same; windows would never be as clean again, park-bench bums never as warm, and what would you stuff into wet shoes? If there is any hope that newsprint will yet triumph, it is that news on computer would depend on a good telephone line, and in Israel, with our internal telephone system, it just isn't worth the exasperation. END. SHRED.

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Botany Bay comedy

THOMAS KENEALLY made his mark outside Australia with *Schindler's Ark*. It was that rare parody — a *vaudeville* that sold. His subsequent novel, *A Family Man*, further explored Holocaust madness, this time against a weave of contemporary malaise. With *The Playmaker*, Keneally, seemingly abandoning his Holocaust theme, recreates the ambience of Sydney Cove in 1789, a year after its founding. (This, however, who apparently were notable among these first convict-settlers, play a role in his account.)

Keneally's imagination works best with the first of history, as with *Schindler's Ark*, the premise in *The Playmaker* is based on an actual performance. A Lt. Ralph Clark of the Royal Marines has been assigned to mount a production of Farquhar's *The Recruiting Officer* (chosen because it was the only play two copies of which could be located in the raw colony). The lieutenant has to overcome the moral objections of the Reverend Johnson to the performance and to solve the problems of casting from a pool of convicts.

The Playmaker charts the growing involvement of its director with the play and his players — in particular with the *ingénue* Mary Brennan — and with the reality of Australia, an eight-months voyage from civilization. Indeed, the novel counterpoints not only the ironies of Restoration comedy played in the wilderness; it repeatedly sounds the darker ambiguities of *The Tempest*.

Paralleling the division of the play-world and the real, Sydney's new society is physically and morally divided into the felonious and the illicit, the more civil side of the river and the corrupt. Yet the inhabitants cross over and fraternize, and the categories themselves increasingly blur. Viciously, joyously, all inhabit the same ambiguously moral space. In the process, "civilization" itself is seriously called into question. Here, for example, is the dossier on Brennan: "For feloniously stealing

stuffed petticoats, a pair of stays, four and a half yards of cloth, one waistcoat, one cap, one pair of cotton stockings, one pair of nankeen breeches, and one cloth cloak... Value 39 shillings. Transported for seven years. Occupation: servant. Age of sentencing: not yet fourteen."

EVEN IF this civilizing mission were less tainted at its inception, Keneally makes it plain that that many-chambered organ — the heart of man — may be fickle but sustains precious little sea-change. Despite inexcusable instances of virtue, the corruption and social pretence of London incubate on the journey and hatch full-blown in Sydney. Further enriching the novel's complex vision, beyond narrow Sydney the aboriginal third world lurks, intrudes, and — in the person of the regal native Aranbanoo — thoroughly beguiles His Excellency, the philo-semitic Royal Governor. The puzzling, mutual attraction proves fatal.

Keneally is more than poetic or flamboyant; he is wonderfully precise. Consider the exactitude of

THE PLAYMAKER by Thomas Keneally. London, Hodder & Stoughton. 310 pp. £10.95.

A LETTER TO PEACHTREE AND NINE OTHER STORIES by Benedict Kiely. London, Gollancz. 187 pp. £9.95.

Haim Chertok



Benedict Kiely

Here's the opening line of "The Jeweller's Boy": "The first day the boys from Gallows Hill paid any attention to Robbie, the barfooted son of Jamie the Jeweller, was the day Shorty Morgan's watch got broken in a wrestling match." Like a Gaelic Lake Wobegon, the flood of character and incident beguiles but exists solely in the service of a rambling, seductive voice.

What are the stories about? It takes several readings to pierce the mazy periphery. Thematically they may be said to deal with such chestnuts as displacement and belonging, or the passage of time. Most memorable are the pub crawls, a teacher who diddles with the younger girls, a man with a fat, blabby wife who violates young women with spray paint. Plainly, there is no shortage of violent encounter in Kiely's world, but somehow it stays lustless, verbal, lacking in real menace or substance.

Reading Kiely reminds me of late evenings passed with drinking buddies. What insight! What wit! The next morning, however, you're hard put to recall anything that was said. These stories are stylish, to be sure, but finally deficient in focus and impact.

Space-time themes

HALF-WAY through the name story in Clifford D. Simak's collection, you succumb to its fascination, and realize that its classification as "science fiction" is a misnomer. There is none of the usual "technobabble," though the Brother is supposed to be away on long space trips and comes back rarely. Soon you can accept it as the tender tale of a lonely old man who has imagined a brother.

The old man speaks to this brother and insists he has visited him from time to time. He has assembled "mementos" he believes his brother has brought him. By then you have a choice: to take this as a little gem of romantic literature or as a clumsy attempt to introduce an outer space theme.

The second story, "Over the River and Through the Woods," plays with the space-time continuum in an intriguing, appealing way; but "Auk House," a longer and more ambitious story, breaks through the time barrier less convincingly. Indeed, it has something of the atmosphere of Agatha Christie's *The Mousetrap*, for it is about a company of people who do not know one another, who all arrive at the same place.

BROTHER AND OTHER STORIES by Clifford D. Simak. Edited by Frances Lyall. London, Severn House. 165 pp. £8.95.

O-ZONE by Paul Theroux. Hammondsworth, Penguin. 547 pp. No price stated.

Dora Sowden

The longest story "Kindergarten," goes even further into fantasy and sci-fi. An outer space machine dispenses presents to all, and lulls the neighbourhood into acceptance. The suggestion is that Earth is being taken over by Something Beyond. A young couple find a building that arose from nowhere, and has a classroom, and they wait for "the Teacher" (Is it God?).

PAUL THEROUX gets ecstatic reviews, wins prizes for his novels, writes books about his travels, and has three of his works in Penguin, apart from *O-Zone*, this latest venture into Sci-Fi.

He has insight into human impulses when he isn't introducing cheap effects. His writing is illumined with sentences like "The

"there was nothing that moved him like a cloud of intellect on a desired face" or a small fire "burning with a salty crackle." Such is the very texture of the novel.

Moreover, Keneally infuses major and minor characters, men and women with a mysterious individuality. The work succeeds as more than an artful historical romance; it is a serious exploration of the ambiguities of proper action and of the vagaries of ethical impulse and passion. *The Playmaker* extends the concerns of Keneally's other recent novels. His seventeenth novel is a luminous book.

BENEDICT KIELY's stories read like the transcriptions of a practised raconteur. They are nostalgic, witty, allusive, glib, funny. Lines of old songs flutter across the page. The weather is "mizzling" or "gelling." The verbal tic of a character in the title story is to begin every sentence with "Curious thing..." That catches the self-bemused tone of most of these tales.

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whole point of sentimentality is that it has to be insincere." Yet his book is so soporific that it can be recommended as a bedtime story, and obviously padded.

The story is set in the future when New York is a "sealed city," because of radioactive contamination over large tracts of the United States. The wealthy, hereinafter called the "Owners," live in conditioned condos, wear masks and special suits and boots, and have helmets and face plates fitted with electronic devices through which they can talk to each other at great distances. "Owners" hardly put foot on the ground, but there are modish persons who walk around naked, wearing only jewels or aprons.

Security guards and troopers check I.D. cards to keep out Aliens, Diggers, Skells, Trolls, Roaches and other species of survivors, who still live in the unsafe areas — O-Zone for instance — for which permits are issued. Those attempting to infiltrate, or merely to move, are disintegrated by special weapons.

The rich still make money but don't seem to have grown wiser or better. A billionaire becomes infatuated with a 15-year-old "alien" (shades of Lolita). Women go to clinics to have sex, or get pregnant by men not have sex. Despite all this, believe it or not, the story is dull.

DEATH-BED glimpses of Paradise are by no means uncommon, though the humanists no doubt have an explanation for the phenomenon, and they have been vouchsafed to a remarkably disparate collection of individuals. Among them, for example, have been Thomas Alva Edison, the inventor ("It is very beautiful"); U.S. Senator Solomon Foot ("The gates are wide open, beautiful, beautiful"); and even Cholly Knickerbocker, the gossip columnist ("How beautiful it is").

Admittedly, what they have in common is a remarkable paucity of vocabulary as well as being rather disappointingly short on detail; so it is hardly surprising that even some devout believers have difficulty in coming to terms with the hereafter.

At the same time, it would be extremely rash to dismiss the matter as confidently as some secularists who can be quite as tiresomely dogmatic about the unknowable as any cleric. Emily Dickinson once pointed out the advantage of clinging to the smallest particle of faith; even a will-o-the-wisp is preferable to the dark:

*The abdication of Belief —
Makes the Behaviour small —
Better an ignis fatuus
Than no illum at all.*

UNLESS they've changed the rules retroactively in the fashion of Israel's legislators, I feel pretty confident that I've never done anything really wicked enough to deserve ending up in some eternal broiler. On the other hand, I must confess to some difficulty with the alternative.

According to Jewish tradition, with the coming of the Messiah the righteous dead will be resurrected and will dine off the flesh of the Behemoth, the Leviathan and the gigantic bird, Ziz. What makes it so desperate awkward is that I've always been, well, picky about my food and I don't really fancy any of them much.

My idea of Heaven would be a bowl of *kreplach* in chicken soup, followed by some cold, fried plaice. I'm not that keen on pearly gates, either, come to think of it. All that stuff about roofs of crystal, pillars of silver, seats of gold and tables of onyx makes Heaven sound much too much like Lewis's store or the Princes restaurant in Manchester — posh places that I always got chucked out of when I was a kid. I'd just feel uncomfortable.

Uncle Mort, in Peter Tinniswood's Yorkshire novel *I Didn't Know You Cared*, is much more up my street. "It were nice in Paradise," he tells his nephew after a last minute reprieve. "It were champagne. It had lovely smells. It smelled of treacle toffee fresh from the oven. It smelled of currant buns and linseed oil and grannies' bosoms and coke fires and new boots and pencil sharpeners — things like that."

IT DESERVES setting to music, does that, it's bloody marvellous. You could borrow a suitable chunk of Delius, say — he was a Yorkshire lad — or, failing that, make do at a pinch with Elgar, I suppose, especially for the treacle toffee bit. What you don't want is any of that baroque stuff like Handel — "King of Kings and Lord of Hosts;" and all that carry-on.

I suppose we'd better settle for Elgar; everyone thinks that his *Dream of Gerontius* is about old folk like Uncle Mort, anyway. They often get things wrong. I once heard a lady announcer on the BBC introduce Chag's *Elegiac Melody* as *Malady*, for instance, even though they're not supposed to be making value judgments.

Even worse, Eric Blom, the musi-

Lamb's funny-bone

WITH PREJUDICE / Alex Berlyne

cologist, was cremated to the strains of "O Nuit D'amour" from Offenbach's *Tales of Hoffman*. He'd have been furious at getting the "Barcarole" when, in fact, he'd requested "a Bach chorale." Laugh? You could die.

VERDI MUST have been aware of such ludicrous possibilities for he directed that he be buried with "no singing and no music." Others have sort of pre-empted matters by making their own dotty choices.

Langston Hughes, the black poet, for example, stipulated that a jazz trio was to attend his funeral and play "Do Nothin' Till You Hear From Me." Ayn Rand, the right-wing novelist, directed that a six foot-high dollar sign, her personal symbol, be placed next to the coffin and that "Forget Your Troubles, C'mon Get Happy," a snappy Harold Arlen standard be played for the mourners.

The most touching funerary music I ever came across was a heart-felt, spontaneous tribute to Sir John Cohen, the founder of the giant Tesco grocery chain who began his career peddling fruit from a costermonger's barrow. I'd always been interested in the old boy since reading his biography some years previously. On the very first page he is depicted sitting up in bed in the London Clinic after a major operation and cornering the world market in Golden Syrup.

"When the news of Sir John's death was announced at a dance being held in Tesco Country Club," the *Lea Valley Mercury* reported, "the stunned audience held a minute's silence before bursting into a chorus of 'All My Life I Wanted to be a Barrow Boy.'"

IT HAS been known for the funerary music to be provided a trifle prematurely by the yet-to-be-deceased, sometimes a second or two before shuffling off this mortal coil. Three years ago, Stoke-on-Trent council proposed putting up a plaque to Thomas Holland, one of a series based on famous local people which they hoped would encourage tourism to the Potteries. "On December, 12, 1903, while Mr. Holland was singing 'When the Roll is Called up Yonder, I'll be There' Ted Smith, chairman of the committee for economic development and tourism, told the *Evening Sentinel*, 'the ground suddenly opened up under his feet and he fell 120 ft. down a pit shaft to his death.'"

Then, of course, there was the split second timing of Leonard Warren, the great American baritone, who stepped forward, centre stage, to begin the aria *Morir, tremenda cosa* and pitched forward, dead as a doornail.

Let us not overlook the *rectitudo* while we're on the subject. The best exit line of all time was uttered on April 30, 1956 when former U.S. Vice-President Alben Barkley, speaking at the commencement exercises at the University of Kentucky, declaimed "I would rather sit at the feet of the Lord than dwell in the house of the mighty." Then, without further ado, he keeled over and expired.

Given that the morals of many political hacks compare unfavourably with those of billygoats, it is by no means sure that the Veep, who'd served the Democratic machine for 36 years, actually made it to the

Divine Extremities.

You have to be vigilant or a certain amount of overblown prose creeps into these matters; Alfred Ainger, a former editor of the *Dictionary of National Biography*, used to caution contributors, "No flowers, by request." Bonnie Parker, of *Bonnie and Clyde* fame, is a good example of what happens when this simple instruction is ignored. She is buried at Elburn, Dallas, under a tombstone which reads:

*As the flowers are all made sweeter
by the sunshine and the dew,
So this old world is made brighter
by folks like you.*

At the time of her funeral, this little ray of sunshine had 51 bullets in her body. Together with Clyde Barrow, she had slaughtered 13 people in a few short months of 1933-34 and eye-witness accounts make it clear that she was the chief executioner.

PARADOXICALLY, the plain, unvarnished truth can be just as disturbing as outright fibs. In the old cemetery at Bilbao, for instance, there is an epitaph which reads:

*Aqui Fra Diego reposa
Jamás hizo otra cosa.
("Here rests Father Diego. He never did anything else").* The old reprobate obviously composed it himself, in the firm belief that there is a laugh after death.

Fra Diego is a refreshing contrast to another category of mortals, that included the late President Shazar, who find a melancholy joy in graves and worms and epitaphs. Shazar, who, according to Shuckburgh, spent his childhood hanging around the *hebra kadisha* in much the same way as his contemporaries patronized the pool-hall, was always ready with a eulogy and delivered them with such gusto that on one memorable occasion he fell off the platform. This mournful twain is probably inspired by Mark Twain's Emmeline Grangerford who, you may recall, had already done her finest work by the time she was 14, eulogizing a boy who'd fallen down a well:

*They got him out and emptied him; alas it was too late.
His spirit was gone for to sport aloft in the realms of the good and the great.*

Emmeline, according to *Huckleberry Finn*, always had her tribute ready before the undertaker arrived except for one occasion when she got stuck trying to find a rhyme for a man called Whistler. "She wasn't ever the same after that," he said. "She never complained, but she kinder pined away..."

THE PATHS of glory lead but to the grave — but in the meantime they can be a royal pain in the endrum. As I write these lines, the windows are rattling from a 21-gun salute honouring Jacques Chirac, the French prime minister, and the racket is almost as bad as when my neighbour's *ozeri* commits assault and battery on her carpets. It's just this sort of thing that makes me appreciate the complete lack of bombast and the utter absence of vanity in a memorial at Petersborough, Hampshire:

*Reader pats on nor idly waft your time
In bad biography or bitter rhyme.
What I am this cumbersome clay
Inures
And what I was is no affair of yours.*

Though admittedly taking things too far, this is fairly close to the *hebra kadisha* ideal; Jewish epitaphs have always tended to be rather short on information. Rather like *Dragnet*'s Sergeant Friday, all they need is the facts.

Perhaps the overblown atmosphere of the tropics was responsible for an exception to the rule that was once spotted by Fritz Spiegl, the Liverpool-based musician and broadcaster, in the Jewish cemetery at Bridgetown, Barbados. Extremely loquacious, it runs to 23 prolix lines commemorating one Benjamin Massiah whose life was cut short in 1782:

"He had been Reader of the Jews Synagogue for many years without Fee or Reward and performed the Office of Circumciser with Great Applause..."

Since there were only 179 Jews in Barbados at the time, this hardly compares to Eddie Cantor getting a standing ovation while playing the Palace but it is evident that this part-time cantor and *mohel* was a star in his circumscribed community.

THE TOMB of Mrs. Aphra Behn, the playwright and novelist, who died in 1690, bears an epitaph that complains:

*Here Lies a proof that Wit can never be
Defence enough against Mortality.*

Charles Lamb, the author, believed on the other hand that every skeleton has a funny-bone. "I have been to a funeral where I made a pun to the consternation of the rest of the mourners," he once confessed. "I can't describe to you the howl that the widow set up at proper intervals." How tantalizing; we shall never know what dreadful pun sent the poor woman into hysterics. However, there are enough modern Epitaphs to give us some idea of the sort of thing it might have been.

The best known is Dorothy Parker's "Excuse my dust," while John Mortimer, QC, of *Rumpole* fame, recently suggested his own might be "The defence rests." There are many examples extant; some are old, some are new, some are borrowed and some are, well, blue.

Mick Jagger ("Gathering moss"); David Attenborough ("Worm's-eye view"); Timothy Leary ("My last trip"); Gore Vidal ("Beneath this sod lies another"); Sammy Davis, Jr. ("Dig you later"); Henry Luce ("I ran out of Time"); and Dante Alighieri ("Lasciate ogni speranza voi che' entrate," which means in English, "Inferno's a nice place to visit but I wouldn't want to live there.")

IF YOU think that this sort of thing is in dubious taste, I should perhaps remind you that it has a distinguished pedigree, including many examples of mingled levity and grief in *The Greek Anthology*. Still, one epigram may be a bit near the bone. Dante's *landmann*, Benito Mussolini has turned up twice on TV in the last month, played last Saturday by Rod Steiger and earlier by George C. Scott — who was especially convincing hanging from his heels after his execution by the partisans. No one knows where *Il Duce* is buried but if he ever does get an epitaph it would, of course, have to be the last croak of the Bullfrog of the Pontine Marshes: id'EH

Reactors

CALEB'S COLUMN
N.D. Gross

UNLESS ONE has an addiction to monosodium glutamate, one can enjoy an instant soup mix simply as something wet and warm, to take the chill off a cold winter's evening, caffeine- and tannin-free hot water flavoured with laboratory-produced chicken or whatever flavour. You know it has no nutritional value and its effect is transitory.

Among the several blessings of the Broadcasting Authority journalists' strike is the discontinuance of instant reactions to current events, the monosodium glutamate of politics. Whenever there was a coup d'état in Kaderland, or George Shultz sternerated or Peres said hallo to Shamir, there was Yossi and Wisnywashki and Gorgeous Geula at the drop of a kippa pontificating as to whether and, if yes, to what extent, it was good for *yidden*.

Never, heaven forbid, would any of these admit that they did not know, that they needed a little time to think the matter over, to consult an expert or two, to check something in a book. No. Yossi knew straight away it was the government's fault; Wisnywashki would rather blame "the system," and Gorgeous had seen it happening all along.

INSTANT COMMENT on matters far and near, on which the reactor (I don't know if this is the proper word, but dare one call Yossi a reactionary?) may or may not have any expertise but nevertheless has opinions, is not to be confused with the cut and thrust of debate and the witty riposte to seemingly crushing argument. That sort of thing enlivens dull parliamentary proceedings and, provided it is not mistaken for, and does not disrupt, the legislative process, is all to the good. It has been far too rare in recent Knessets.

One example that sticks in my mind occurred in the far-off days when Yosef Sprinkatz still ruled the House as Speaker. Opposition leader Menachem Begin quoted the Roman philosopher Cicero, pronouncing the name Tizero. Mr. Speaker interjected: "You mean Kikero," to which Begin responded "Thank you, Mr. Sprinkatz."

I have never been good at this sort of thing myself, but I have made some brilliant *esprits d'escalier* which would have neatly disembowelled my interlocutors had they come to mind just a minute and a half earlier.

The instant response to matters of moment, demanded by journalists who feel they have to produce a new edition of the news every hour on the hour, is indicative of the lack of responsibility common throughout the world to representatives of small parties.

They know they are hardly likely to be called upon to back up their words with action and actually to govern a country according to their pure and noble expostulations. Their words seldom have any real consequence whatsoever. I suppose one can regard them in much the same way as the portentous declarations of Blake Carrington — simply entertainment.

One could likewise say that knee-jerk reactions are best performed by jerks.

הכרזה של האל

SHERATON

A STRONG CIGARETTE

FINEST VIRGINIA TOBACCO

Sheraton

WARNING - The Ministry of Health has determined that smoking is harmful to health.

ADMON

ENTERTAINMENT

The Jerusalem Post Magazine

EDWARD VILLELLA, in his dancing days considered the greatest American dancer, and certainly the greatest performer of leading male roles in Balanchine's works, has just spent a few days in Israel. He was accompanied by his personal manager, Marcia Preiss, in preparation for the arrival of his company, the Miami City Ballet, in December.

At the Dan Panorama in Tel Aviv he spoke of his entry into his career with tremendous communicative charm. It explained why he is in demand as a lecturer - even in such places as West Point Military Academy and at universities.

In an interview for *The Jerusalem Post* Villella described himself as "a physical kid out in the streets of New York;" but when he was knocked out by a baseball, his mother insisted on his attending dance classes together with his sister. He was practically kicking and screaming not to be taken, "but I came to love it," he said, especially when the class started jumping and he could do "better than anyone in tights at the barre." He was aged eight.

At 10, he entered the School of American Ballet, but in his teens, at his father's insistence, he went to the New York Maritime College and took a degree in marine transportation. That didn't prevent his remaining "physical." He won the college welterweight boxing championship; but it didn't cure him of dance.

As soon as his four years there were over, he returned to the ballet school and before long was a member of the New York City Ballet, rising rapidly to stardom in Balanchine's ballets.

The late Walter Terry wrote of him: "a great dancer, a great artist, one of the best that America, and indeed the world, has ever known."

BUT TIME STOPS for no one, and 10 years ago, then aged 41, Villella decided to give up dancing. He has since directed companies, acted on arts councils, given lectures and master classes.

Two-and-a-half years ago he was asked to create a classical company in Miami.

"Now I want to pass on what I was exposed to. To realize one's dreams, to be in the right place at the right time was luck. I was the raw material for Balanchine's genius."

Villella started his company "without preconceived ideas, without inheriting anyone else's problems and tastes. This company is my own child, I'm unencumbered by what others have done," he said in the interview. He has striven to create "understated elegance."

The Miami City Ballet, he said, is traditional in terms of repertoire, but in the sense of the 20th century. He chose the location for the com-

Focus on dance

Dora Sowden

pany in the arts area, but kept "storefront windows" so that people passing could see the dancers in class and rehearsing.

"There was one mother who couldn't drag her children away for two hours," he said. This visibility is also good for the dancers. "It takes



Villella, considered the greatest American dancer in his dancing days, now heads the Miami City Ballet.

A physical kid

away the potential nervousness of the young ones."

What does he feel like when watching the young dancers? "A great deal of envy," he said. How does he look back on his dazzling career? "That's a memory," he said a little wistfully. Did his four years at the Military College show that dancers needn't worry about the disadvantages of military service? "I wouldn't recommend it. I was an athlete, but it almost ruined me."

THE MIAMI City Ballet now has 27 dancers and 11,000 subscribers and has already done considerable touring. In Florida, it appears regularly in three cities. "We have been very well received and we are very good but you may perhaps still see the tension."

The programme will be all-Balanchine, because that is what was asked for, but the repertoire consists of about 40 per cent Balanchine, then classics like Petipa and Bour- nonville, and ballets by new choreographers.

The company also does children's programmes, but "we do not patronize the children. We give them the lighter works, like Balanchine's *Valse Fantasy*."

The principal male dancer, Yan- nis Pikeiris, is Latvian, but he has danced in Venezuela and Europe. One of the ballerinas is Marcia Suss- man, who was in the Israel Ballet for seven years, then for a time with the Eliot Feld company. The resident choreographer, Jimmy Gamonet de Los Heroes, is from Peru and is doing "exciting work."

Villella praised the people work- ing for the company, saying that the chairman of the board had taken nine months off from his business to devote himself to its affairs.

Villella's wife, Linda, is a former Olympic skating champion. Their daughter, aged six, is "passionate for dance." His 18-year-old son is a wrestler.

Would he be writing a book? "I am working with Arlene Croce on a profile she is doing about me for *The New Yorker*, for which she is dance critic. That may become a book."

Performances of the Miami City Ballet will take place in Tel Aviv on December 12, 13 and 14; in Jerusa- lem on 16 and 17 (the first, a gala benefit organized by the Associa- tion of Americans and Canadians in Israel); and in Haifa on the 19th.

WHATEVER SUCCESSES Jan Fabre has had in his young life (28 years), the dance programme he presented at the Jerusalem Theatre last Saturday (November 7) doesn't number among them. It may rate a place as an opera - *Das Glas Im Kopf Wird Von Glas* for which Fabre wrote the libretto - but the mo- notonous adagios of demi-plié, demi-arabesque écarté and pas-de- bourrés were not sufficient in them- selves.

True, the staging was effective. Six dancers in armour and then eight dancers in steel-grey suits made remarkably disciplined classical ballet moves even when there was no mu- sic. But they repeated the same moves for 85 minutes, giving the whole thing a jokey appearance.

Indeed there were funny mo- ments. The armour did not extend (Continued on page E)

هكذا من الأص



(Above) Dasha Epstein with 'Orphans' producer Ilan Eldad (centre). Right: The Israeli production of 'Orphans'. (Below) Epstein and scene from her Broadway hit 'Children of a Lesser God.'

Producer with a golden touch

"LIFE IS a play of passion," said Sir Walter Raleigh and for Broadway producer Dasha Epstein, life's passion is a play. And not just any play but one that moves the audience, makes them laugh, cry and feel for the characters, a play with honesty and integrity.

Epstein seems to have discovered the secret of finding such properties and bringing them to the stage. The two-time Tony award winner has produced such Broadway sensations as *Same Time Next Year*, *Ain't Misbehavin'*, *Master Harold and the Boys*, and *Children of a Lesser God*. Her most recent hit, *Orphans*, was a huge success Off-Broadway, and has been staged for the past few months way Off-Broadway, in Israel.

The play, which has recently been made into an equally successful movie starring Albert Finney and Matthew Modine, was translated into Hebrew and first produced here in June at Beit Leissin in Tel Aviv. *Orphans* opened the subscribers season at Jerusalem's Gerard Behar Theatre in late October and will continue to tour the country indefinitely. It is the story of two orphaned brothers, one of whom torments the other, and how a shady mafioso on the run becomes their surrogate father and mentor.

"I first saw *Orphans* in Chicago where it was being produced by the Steppenwolf Theatre Company," says Epstein, who has seen the play over 150 times since and sat through the Hebrew version without a translator. "And I was extraordinarily moved by the energy and the emotion in it. I chose a work by its integrity. I took first and foremost to be moved by it and if it moves me, then I know I can get anyone to do it."

Epstein decided that *Orphans* had what it takes and joined forces with Steppenwolf to bring the play to an Off-Broadway theatre and to London's West End.

"We ended up Off-Broadway be-

cause we wanted to preserve the intimacy of the show and we kept the same cast that was so superb in Chicago," she says. "One of the great problems today in the theatre is that Broadway has become a vehicle for name stars and spectacle, all dictated by the high price of a ticket."

"If you have a strong story, you had better have a strong star as well. Theatre-goers paying up to \$50 a seat want a lot for their money. But I did not want to bring in a big name for *Orphans*. The actors from Chicago were so good and so strong as an ensemble that I thought to break them up for greed would not be for the sake of art. It was perfect theatre as it was, so I kept the package together."

Epstein knows what she wants, goes after it and usually gets it. "When we took the play to London, I knew that we would need a big name there since it was playing in the West End and I decided that the best person to play the role of Harold, the surrogate father, would be Albert Finney."

"All my friends and colleagues told me that I was crazy, that he hadn't

done theatre in years. But I can be very stubborn. When I see something that I feel is right I go after it. Someone suggested that I send Finney the script, but I wanted him to see the play."

"Finally, he heard about this stubborn woman who wouldn't give up on this idea and when he came to New York we went to see the play. Half way through he turned to me and said: 'I am doing this.'" Finney subsequently received the Olivier award for best actor, England's version of the Tony, and has received rave reviews for his acting in the film.

"I was very frightened of a movie version being made of *Orphans*," says Epstein. "I think of a film as so much bigger, so much larger than a play and I was afraid of losing the fear and feeling that being trapped in the house generated on stage. But I was thrilled with the movie." Since the play closed two years ago, it has been sold to 19 countries including China, Sweden and Germany.

EPSTEIN'S career began after she graduated from Barnard College in

New York with a degree in English composition and history, and a number of drama courses thrown in. She assisted Howard Teichmann, her advisor and writer of *Solid Gold Cadillac*, and later did research for playwright Lillian Hellman. "My parents thought that I would spend the summer after college touring Europe but I spent those months in the public library in New York City doing research for *Toys in the Attic*. My parents hated it. I loved it."

Epstein then worked as an assistant to Julie Styne and read a lot of prospective scripts for him. Fourteen years ago, she co-produced her first play, *Same Time Next Year*, and its been one success story after another since then. She received Tony awards for *Ain't Misbehavin'* and *Children of a Lesser God*.

Epstein is currently working on a play called *My Heart Belongs to Daddy*. The play received great reviews in summer stock and Epstein wants to take it to regional theatres and eventually to Off-Broadway. But despite her golden touch as a producer, Epstein says she will not

feel truly successful until she completes the play that she began writing years ago. "When I finish it, I will then feel that I have accomplished something," she says.

In the past few years, Broadway has encountered problems as the cost of producing a show has become exorbitant. The small number of hit shows illustrates this downturn.

"You have to have guts and know how to do things in a different way if you want a hit today," says Epstein. "But very few producers are willing to take such a chance on developing a new property in New York. The price has escalated to such a point that it is prohibitive."

"Basically, a producer today has two choices. He can produce a play in regional theatre or in London or he can take a play and develop it in summer stock or regional theatres, giving it a chance to get on its feet. "There is certainly Broadway today but it's a different Broadway than it used to be, even 10 years ago. It's as if Off-Off-Broadway has become Off-Broadway. Off-Broadway has become Broadway and Broadway has become Las Vegas."

"There is definitely variety now and people can choose. They will always go for quality but many of the plays out today such as *Cats* or *Les Miserables* are spectacles. This doesn't mean they aren't wonderful plays, it just means that things have changed."

"One of the great problems on Broadway today is that it is very hard to produce a hit drama. Comedies and mysteries will work but people go to the theatre to have a good time and it is a rare drama that works."

Epstein also points out that there is only one theatre critic who counts - Frank Rich of *The New York Times*. He is an excellent critic who can make or break a drama.

"Broadway is coming back," says Epstein. "There is no doubt that the invalid is getting healthier." □



(Barack Shalom)



(Barack Shalom)

PAOLO AND Vittorio Taviani have made it. At least this is how the industry must see their progress. The two brothers from San Miniato, not far from Florence, whose reputation for highly imaginative and unusually militant political pictures established them as some kind of leading marginal figures, outside the mainstream of Italian commercial cinema, have gone a long way since *The Subversives*, *Under the Sign of the Scorpion*, *San Michele Had a Rooster*, or even *Allonsanfan*.

From *Padre Padrone* onwards, they gradually diminished the political involvement to concentrate on human observation. They followed it with *The Night of San Lorenzo* and then *Kaos*. The budgets were small, the atmosphere intimate.

Now, the process seems to be complete. All that remains of politics is a kind of apologetic, abstract notion. Art, man, beauty and spectacle are filling the gap and the Tavianis have made their first big-budget movie in America, the dream of every middle-class director.

The film is *Good Morning, Babylon*. It is an enjoyable movie, intelligent, very pretty, sensitive, even if a little too sentimental at times.

Like many others before them, the Tavianis are paying their own tribute to the history of cinema. For them, film is the classic art of the 20th century; working in movies is as respectable and as creative as it once was to build a cathedral.

Brothers

when translated into dramatic terms. Without the personal story of Gavino Ledda in *Padre Padrone*, their own reminiscences of the war in *The Night of San Lorenzo* and Pirandello's poetic basis in *Kaos*, the Tavianis sail this time on pure fiction. And fiction has never been their forte.

Their strength lies in using starkly realistic facts and ascending through them to pure poetry of sound and image. In a way, they were neorealists exhausting the inspiration of *Miracle in Milan*, everyday life being a springboard for their marvelous flights of fancy. It was the juxtaposition of these elements, facts and imagination, that made their films so outstanding, as if they wanted to unveil all the wonders surrounding us.

Good Morning, Babylon is a different case. The subject was suggested to them by Lloyd Fonvielle, who is also one of the film's producers. And the idea itself is to make obeisance to one of the founding fathers of the seventh art, D.W. Griffith, not only by showing him in person, but also by giving him some of the most significant lines and quoting copiously from his pictures.

ALL OF WHICH is admirable, as long as you stay on a purely ideological level, but looks less persuasive

family of master restorers of ancient churches decide, at the turn of the century, to leave Italy and try their luck in America.

They start by being Chaplinesque immigrants, graduate into pigsties in the desert, join a group of Italian masons on their way to the Universal Fair in San Francisco to build the famous Italian Pavilion.

From there, they drift to Los Angeles and eventually manage to join the set decorators preparing Griffith's monumental Babylonian sequence in *Intolerance* (therefore the title), and, at the same time, court two pretty chorus girls.

Up to this point, the narrative is pretty linear. But once the boys have made it, the plot suddenly remembers that it has to deliver a political as well as artistic message.

The parallel lines on which the two brothers have travelled until now are broken; the memory of their father and their homeland becomes more effective, dramatically; and a symbolic finale blames the arbitrary, inhuman factors dragging the world into World War I. This anti-war message, which owes more than a little to Griffith, is rather out of tune with the general context of the picture.

THERE IS LITTLE doubt that the Tavianis are masters of the film in-

age, and the use of sound and music to complete the emotional experience is their speciality.

The problem is that once you know that, many things are entirely predictable. Like the sequence of the brothers lodging in an old rural shack, where the noises of nature slowly ascend into a full musical explosion, carrying their dreams forward. The same is true of the operatic sequence in the train taking them to the West Coast.

Then there is the perfect symmetry of the plot, carefully planned and developed as if it were a dialectical thesis aimed at a certain definite goal. In this respect, Paolo and Vittorio haven't really changed at all.

The story, rather than evolving from the characters themselves and their conduct, is almost an excuse for the film to travel from one significant statement to another.

Here there is a reference to Chaplin, there a speech on the significance of films delivered by Griffith himself, no less (played by an imposing Charles Dance). Then we have a reference to the cultural abyss separating the Old World and the New; and a cinephile's evocation of early Hollywood.

On top of it all is the leitmotif of the homeland, the father figure left behind and the high principles of art and morals he represents.

Had the plot been as eloquent as these ideas, this could have been a great movie.

THIS EARNEST dedication to their themes, didn't matter too much as long as the Tavianis did not

attempt anything too grandiose, something in which the story itself has to be treated with at least as much respect as the ideas it peddles.

Here, probably, lies the main difference between the American film tradition, which is basically storytelling, and the European, which too often indulges in painting separate trees, ignoring the necessity to make sure the forest as a whole looks as good as each tree.

In this case, there are indeed a number of impressive trees, i.e., separate scenes, from the opening sequence, in which the Pisa Cathedral is unveiled after its restoration, to the intimate gesture of the two brothers offering their girls fireflies instead of flowers.

The images themselves are gorgeous, thanks to cameraman Giuseppe Lanci, and the image of Griffith is boosted almost to the proportions of a mythical deity.

The acting is sincere throughout, with a touch of pathos here and there, whether by old Taviani hands like Omero Antonutti and Margherita Lozano, playing smaller but important parts, to Vincent Spano and Joaquim de Almeida as the two brothers, and Greta Scacchi and Désirée Baker as their betrothed.

The intentions, indeed, are all admirable. The result is pleasant to watch, often inspiring, but rather uneven. Had it been signed by anyone but Paolo and Vittorio Taviani, it would have rated as a nice achievement. Since it is the Tavianis, audiences may expect something more, or something else. Epics are not entirely their style. □

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EXHIBITIONS
"Father Series": Nurit David — a combination of letters, images and texts (Ayala Zacks Abramov Pavilion).
Design: Ilana Goor, Iron Furniture: Function and fantasy combined in original furniture designs (Palovsky Design Pavilion).
Photographs: Boaz Tal, Renaissance themes in a contemporary context (Barbara & Isidoro M. Cohen Hall).
Justen Ladda: A new work for the Israel Museum (Billy Rose Pavilion).
Capitve Dream: Jerusalem 1967 Photographs documenting Jerusalem before and after the Six Day War (Goldman-Schwartz Hall).
Ilana LALAGUNIS: Golden Memories of the Holy Land. Jewlry inspired by the exhibition (Entrance Pavilion).
Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art — Creative period during Russian Revolution (Nash Old Master Galleries).
Emphasis: Arish Aroch, Michael Gross, Igal Tumerkin. Works from the Museum's in-depth collections. (Pyxis Zacks Abramov Pavilion).
Edomite Shine — Discoveries from Qumran in the Negev (Library Entrance Hall).
News in Antiquities '87 — Recent Israeli finds on view for the first time (Archaeology Galleries).
Special Exhibits: *Priestly Benediction on Silver Scrolls* (Near Hecht Script Pavilion).
Novgor, 1987: Sculpture, Magdalena Abakanowicz (Billy Rose Art Garden).
PERMANENT EXHIBITIONS OF ARCHAEOLOGY, HERITAGE, ETHNIC ART AND SHRINE OF THE BOOK WITH THE DEAD SEA SCROLLS.

MUSEUM HOURS
 Sun. Mon. Wed. Thurs. 10 am - 5 pm; Tues. 4 - 10 pm; Fri. Sat. 10 am - 2 pm (Tues.: Shrine of the Book 10 am - 10 pm); Library: Sun. Mon. Wed. Thurs. 10 am - 5 pm; Tues. 4 - 8 pm; Graphics Study Room: Sun. Mon. Wed. Thurs. Fri. 11 am - 1 pm; Tues. 4 - 8 pm.

GUIDED TOURS (IN ENGLISH)
 Main Museum — Sun. Mon. Wed. Thurs. Fri. 11 am, Sun. 3 pm, Tues. 4:30 pm.
 Shrine of the Book — Sun. 1:30 pm, Tues. 3 pm.
 Archaeology Galleries — Mon. 3 pm, Wed. 1:30 pm. Heritage — Thurs. 3 pm.

ALL ACTIVITIES IN HEBREW UNLESS OTHERWISE STATED

SPECIAL EVENTS
 Sat. Nov. 14, 11 am: Gallery Talk, Wondrous India (Ruth Youth Wing).
 Mon. Nov. 16, 8:30 pm: Symposium: Architecture in Jerusalem (Ticho House).
 Tues. Nov. 17, 5 pm: Gallery Talk, Captive Dream: Jerusalem 67, Vivienne Silver (Exhibition Hall).

FILM CLUB (in English or with English subtitles)
 Sat. Nov. 14 at 7 & 9.15 pm: "Spring Symphony" (Germany 1993, Dr. Peter Chamoni).
 Thurs. Nov. 19 at 7 & 9.15 pm: "Praying Mantle" (England 1983, Dr. Jack Gold).

YOUTH WING (Hours same as Museum)
 Wondrous India — Puppets, games, toys, videos and participatory activities.
 Puppets & Story Hour — Tues. 4:30 pm; Picture Book Program (in English) Wed. 4 pm.
 Feinstein Recycling Room: Mon. Wed. 2 - 5 pm, Tues. 4 - 7 pm; Mon. 3 - 4 pm Free Workshop with Michel Ben Dov.
 "Mill" Resnick Teachers' Training Center (Tel. 698260 for details).
 Youth Wing Library: Sun., Mon., Wed., Thurs. 2 - 5 pm; Tues. 4 - 7 pm.
 Registration for courses for adults, youth and children continues at Youth Wing Office on Sun. Mon. Wed. Thurs. 10 am - 12 noon & 2 - 4 pm. Tel: 633278, 698236.

THE ARCHAEOLOGICAL (ROCKEFELLER) MUSEUM
 Sun. - Thurs. 10 am - 5 pm, Fri. & Sat. 10 am - 2 pm.
 Guided tour in English: Sun. & Wed. 11 am.
 Crusader Art — Latin Kingdom of Jerusalem sculpture from the 12th - 13th Centuries.
 Animals in Ancient Art: The Leo Mildenberg Collection — Spanning 5,000 years.

PALEY CENTER — Exhibition: Traditional Arab Handicrafts

TICHO HOUSE
 7 Harav Kook Street. (Hours same as Museum. Closed Saturdays and Holidays).
 Permanent exhibition of Anna Ticho's works.
 Exhibition of Dr. Ticho's and the Israel Museum's Hanukkah Lamp Collections arranged according to theme.

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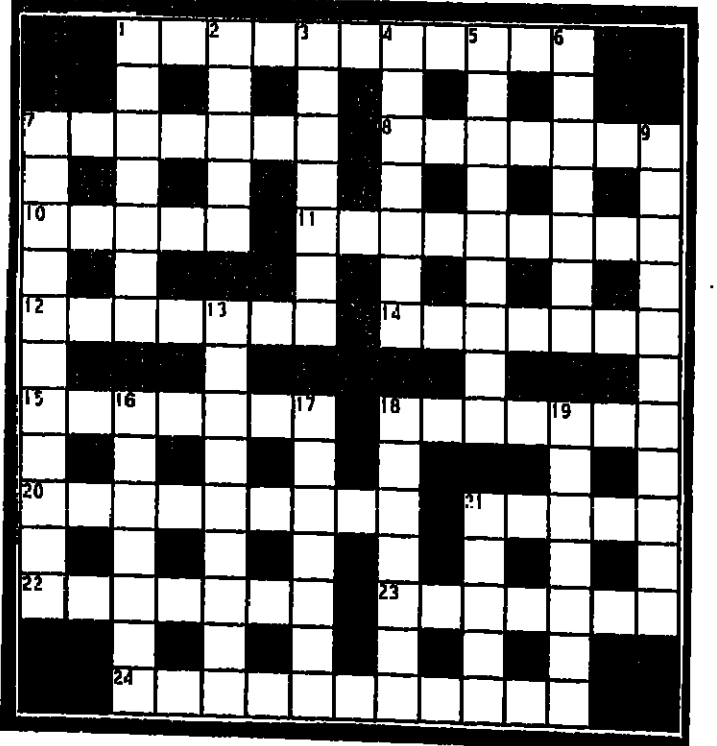
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Crosswords

Two in one

- | | |
|---|--|
| <p>ACROSS</p> <p>1 A playboy of a poet (pro-noun) (10,5)</p> <p>7 Diabolical conundrum without a trace (7)</p> <p>8 Hastily assembled team to with- draw from the contest (7)</p> <p>10 A length of old metal fastening (5)</p> <p>11 Gallant French singer? (9)</p> <p>12 Horrible Touareg activity (7)</p> <p>14 Staggered recognition (5,2)</p> <p>15 A rotten heap of gardeners (7)</p> <p>18 It's pleasant not to lose all! (7)</p> <p>20 Sounds all right to make calls on (5,4)</p> <p>21 Heads for the potted meats, by the look of it (6)</p> <p>22 The first striking of a match (7)</p> <p>23 Glims for beer, brown and dark variety (7)</p> <p>24 Parking space in Drury Lane? (7,4)</p> | <p>DOWN</p> <p>1 Karl's father has some help in de- feating a strongpoint (7)</p> <p>2 Saw a musical group's backing (5)</p> <p>3 Make new forms of waste! (7)</p> <p>4 Teachers running from bridges going over the water (7)</p> <p>5 "Make some profit" — tradi- tional advice to a Lord Mayor (4,5)</p> <p>6 International emergency cir- cuit at the Equator? (3,4)</p> <p>7 Back suits in it (4,2,5)</p> <p>9 Made compact, being in difficul- ties (4,7)</p> <p>13 Rotten existence for gaudies in love tangle (1,4,4)</p> <p>16 For high priest of the Islamic faith? (7)</p> <p>17 Sudden rush by a runner? (7)</p> <p>18 Nelson holds an advantage when you fight like this? (7)</p> <p>19 One sent from Society for Pro- tection of Citizens? (7)</p> <p>21 Little change in Britain's economic system (5)</p> |
|---|--|



Quickie

- ACROSS**
- 1 Decoration (6,5)
 7 Fighter (7)
 8 Containers (7)
 10 Ways (6)
 11 Electrical machine (9)
 12 Down-up? (7)
 14 Silly talk (7)
 15 Dresses in pomp (7)
 18 Objects (4,3)
 20 Herach (8)
 21 Rotates (6)
 22 Cooking (7)
 23 Pourful things (7)
 24 Seal-stamps (6,5)
- DOWN**
- 1 Batopona (7)
 2 Lanes out (6)
 3 Carabollers (7)
 4 Government group (7)
 5 Quick to see (9)
 6 Pursuival (7)
 7 Psychological battalion (8,3,6)

Yesterday's Quick Solution
ACROSS: 1 Gymnas, 2 Ticks, 3 Taboo, 4 Luggage, 5 Penoloner, 12 Had, 13 Alight, 14 Bracer, 15 Ash, 16 Ventilator, 17 Drought, 18 Eight, 19 Nurse, 20 Putaria, 21 DOWN: 1 Get Up, 2 Mob, 3 Abolish, 4 Telen, 5 Tiger, 6 Cha-cha-cha, 7 Stender, 8 Tige, 9 Abandon, 10 Raiment, 11 Neigh- bour, 12 Vague, 13 Extra, 14 Gun.

Nature



EARTH-BOUND

D'vora Ben Shaul

WHETHER it's the mud pies we make as children, growing flowers and vegetables in the garden, enjoy- ing a scenic view or writing love letters in the sand, we are closely associated with the soil. In fact, without this valuable commodity we would not be able to live, for it is soil that allows plants and animals to exist.

Soil is a much rarer substance than one might imagine. Two-thirds of our planet is covered in water and of the remaining third, vast areas are either bare, rock-ribbed moun- tains, or deserts where the sand is not adequately mixed with organic material to provide a growth medium.

True soil is only found on a small proportion of the earth. This area of topsoil, only 20 to 40 centimetres deep, is responsible for the growth of most plants and ultimately, since plants provide us with oxygen, all life forms.

SOIL IS the end product of rock which is broken down by the weather — water, wind and thermal changes — and as chemical reactions occur. The type of rock being broken down determines the type of soil, while the organic material addi- tives determine the degree of fertility.

Many plants and animals play a role in determining fertility, and up until about a century ago most farm land in Europe was priced according to the number of earthworms found per square metre when the land was spaded to a depth of 25 centimetres. Today this would not be too good an idea, since areas that have been treated with chemical fertilizers may produce crops, but it would be hard to find an earthworm.

While animals and plants are dependent on the soil, the soil is dependent to a similar degree on plants and animals. Some plants fix nitrogen and bind it to the soil, thereby increasing its fertility. Plants also aerate the soil and their roots break up small rock particles, thus producing more soil. Dead plants are converted by bacterial ac- tion into organic material which en- riches the topsoil. A good cover of plants is necessary to prevent soil being eroded, washed away by the rains or blown away by the wind.

Although new soil is constantly being created, much is lost due to erosion while some areas lose fer- tility due to poor land management. Because it is so valuable in our world, great efforts are necessary to protect soil and ensure that there will always be enough for our needs.

A physical kid

(Continued from page A)

to the back, allowing glimpses of bare hefty thighs and legs. Two of the warriors got a shampoo on stage. A woman was perched high on a wall bracket, first showing us her back in terracotta tights and then her black-clad front.

Yet that did not compensate for the choreographic flatness, however good the timing. What else was there? Small pairs of scissors were hung aloft, feathers floated down- wards, and a bird fell from the sky, presumably the eagle pierced to the heart by an arrow made from its own feathers, as described in the programme.

The women did create a diversion by stripping off their suits to reveal black bikinis. Four of them danced on point. There were also two good chant-like songs, but the rest was



(Left) Inbal Dance Theatre. (Right) Elizabeth Dretzin of the Miami City Ballet in "Taramella."

just *insupza* — and a wonderful cure for insomnia.

THE KIBBUTZ Dance Company will present *Unusual Cargo*, a new work by Nir Ben-Gal and Liat Dror at the Jerusalem Theatre on Novem-



(Left) Inbal Dance Theatre. (Right) Elizabeth Dretzin of the Miami City Ballet in "Taramella."

ber 18. Other works on the pro- gramme are Hungarian choreogra- pher Ivan Markos's *Birds of Heaven*, Swedish Mats Ek's *Fire- place* and resident choreographer Rami Be'er's *The Young Person's Guide to the Orchestra*.



(Left) Inbal Dance Theatre. (Right) Elizabeth Dretzin of the Miami City Ballet in "Taramella."

Sighit Pahl from Germany has just spent two months teaching at the company's Ga'aton Studios, and Greek Alexander Georgeakopoulos is to be ballet master there for four months. Gene Hill Sagan makes a return visit in December to choreo-

graph one new work and set one of his works which has already been performed in the United States.

The Kibbutz Company will tour the country over the next few months with a programme entitled *Days of Dance*. The dancers will give explanatory performances for school children in the mornings and matinees for all the family, using three of Rami Be'er's works: *Peter and the Wolf*, *Carnival of the Animals* and *The Young Person's Guide to the Orchestra*. In the evenings works from the company repertoire will be performed. The Kibbutz Company has already visited the Ta- mar and Gilboa regional centres, and the Negev.

FOUR choreographers from the Inbal Dance Theatre will present their works at Inbal House in Neveh Tze- dek. Tel Aviv on November 17, 18, 19. The choreographers are Sara Zareh, Malka Hajbi, Ilana Cohen, Raheli Sells.

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Pasta at a price

LONG AGO, in the days when we were all much younger and most of us were more innocent, someone dreamed up the idea of a *milfing* Italian restaurant.

It wasn't a bad idea at all. After all, most non-*paran* are convinced that Italians only eat various types of *loshken*, with a pizza thrown in now and then for good measure. What could be easier than serving pasta with a variety of non-meat sauces and grated cheese on top?

I suppose it was only a matter of time before someone figured out that if the concept worked for cheap little places, with student help, it should be just as effective on a fancy-schmancy scale, with de luxe surroundings, fine wines and a variety of elegantly-prepared fish for the main course.

Valentino has all the quiet class of Jerusalem's new Hyatt Hotel. The interior of the restaurant is plush modern, with china and crystal that look as if they should be in a museum of contemporary design. A small clear-glass vase arrangement on every table includes submerged cherry tomatoes and a floating candle, something that must be seen to be believed.

The menu is not overly long, but it reflects the most recent tendency in elite Italian restaurants for innovative dishes, a sort of *novelle cuisine* with an Italian accent. The dishes, for some reason, are listed in Italian and English, but not Hebrew.

The waters are all young men from East Jerusalem, but the lapel badges identifying them bear Italian names. Their hair is slicked down with brilliantine and somehow, even though they may not understand a word of Italian, they look and move like Italians. The service, on the evening we visited, was impeccable. Directing the action is Alessandro, who is Italian in more than name, and who comes from a family of restaurateurs. Friendly, outgoing, and far more energetic than his gruff would indicate, he oversaw our entire dinner with the agility of an orchestra conductor, although I

prided myself that he did not guess we had come to review his performance.

MY COMPANION, who had opted for the set meal of the evening, received an antipasto -- a light salad artistically arranged, with little lettuce-leaf boats carrying a cargo of peeled red peppers and floating in a sea of light mayonnaise, cut with orange juice.

I, who had one less course, sat this one out and enjoyed the first taste of the bottle of Yarden Cabernet Blanc I had ordered. While not the cheapest wine on the list, this fruity palate-teaser, at \$13.50 a bottle, was rather surprisingly at the lower end of the price scale. I also had a bit or two of the onion roll which, while good, was the one item around that couldn't possibly be Italian.

But my real culinary adventure began with the pasta, *tagliatelli Valentino*, a dish consisting of red and white, home-made egg noodles in a cream sauce containing chunks of fresh salmon. The menu had also promised radicchio, a red lettuce that is at the top of this year's food fashion-parade, but in fact, the sauce had been made with ordinary lettuce. This provided as much contrast in texture and taste as the red variety, but did lack the flair of the colour. Despite this, the dish was sublime.

The pasta was served with grated cheese which, despite not being the genuine Italian parmesan, was not at all bad.

Meanwhile, my companion was enjoying a plateful of *orecchini*, little pasta shells shaped like ears, cooked perfectly *al dente* and served with the kind of fresh tomato and herb sauce that I believe to be far

(Continued on page M)

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Beth Hatefutsoth
The Nahum Goldmann Museum of the Jewish Diaspora

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EXHIBITIONS

1. **BETA ISRAEL - The Story of the Jews of Ethiopia**
2. **JEWELRY ON THE BANKS OF THE AMAZON, PHOTOGRAPHS: SERGIO ZALIS** in the Grunstein-Shamir Hall.

EVENTS

1. The opening ceremony of the exhibition "Beta Israel - The Story of the Jews of Ethiopia," in the presence of Mr. Arie L. Dulzin, Chairman of the Executive of the Jewish Agency. Sunday, November 15, 1987 at 8.00 pm.

2. **The Yiddish Folk Song.** A study evening in Yiddish, in cooperation with the Association of Yiddish Writers in Israel. Participants: Eitel Kowenska, Ley Kogan, Nechama Lifschitz, Lea Schlanger, Dory Parnes. Lecturer: Iaschar Fater; Moderator: Eliezer Podiatshik. Tuesday, November 17, 1987, at 8.00 pm.

For sale at Beth Hatefutsoth's new shop: Museum's publications * Modern Judaica * Special gifts

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"WORKS ON PAPER"

— LEA NIKEL.

PAINTING QUOTATION PAINTING

The use of quotation in the Israeli painting

Sunday-Thursday: 09.00 - 21.00, Friday: 09.00 - 14.00, Saturday: 09.00 - 18.00.

The poster November 13-19

DOCTOR IN SPITE OF HIMSELF

Jerusalem

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TV & RADIO SCHEDULE

Greer Fay Cashman



'Coconuts' provides the last laugh in METV's Marx Brothers festival.

Choice Pickings

(All films are on METV except where indicated.)

Friday

14.30 - Sense and Sensibility. ETV. Tracey Childs and Diana Fairfax star in the BBC serialisation of Jane Austen's first published novel. An excellent introduction to 18th-century England's genteel poor. Tinged with romance, greed and cruelty -- all in exactly the right proportions -- the story spans seven episodes.

16.30 - The Blue Dahlia. An ex-serviceman stands accused of killing his wife.

Saturday

21.00 - The Rare Breed. Western set around a century ago when Hereford cattle were introduced from England to the U.S. Heading the cast are James Stewart and Maureen O'Hara.

Sunday

21.00 - The Perfect Furlough. Tony Curtis and Janet Leigh, once husband and wife, raise a laugh or two in this comedy about an army corporal who wins a week's trip to Paris with a movie star. His bubble bursts when he discovers that the lady of his dreams is accompanied by a female lieutenant who happens to be an army psychologist.

Monday

16.30 - Animal Crackers. The Marx Brothers create mayhem at a swanky party. First film in a five-day Marx Brothers festival.

Tuesday

14.05 - The Happy Years. Dean Stockwell plays Stover, an incorrigible young man, whose penchant for mischief has led to his expulsion from several schools. He ends up in Lawrenceville, where he learns a lesson, but also proves that he is more of a gentleman than assumed. ETV.

16.30 - Duck Soup. Groucho Marx is in his element as dictator of a mythical kingdom. His brothers Chico and Harpo, who run a peanut stand, are his spies.

Wednesday

16.30 - Monkey Business. The hilarious efforts of four stowaways -- the Marx brothers -- to escape capture.

Thursday

16.30 - Horse Feathers. The Marx Brothers go to college.

...and next Friday

16.30 - Coconuts.



'Sense and Sensibility' - ETV's new Friday afternoon series.

Television and radio David Horovitz

'If the evidence (against Waldheim) is there, we'll find it'

Waldheim and the truth

LONDON.-- Thames Television is spending £1.5 million on its investigation of war crimes allegations against Austrian President Kurt Waldheim, a year-long project that producer Jack Saltman believes represents the best, and possibly the last, opportunity to get to the bottom of the Waldheim affair.

According to Saltman, his is the biggest budget ever allocated to a single documentary.

Saltman tried to involve the former UN secretary-general himself in the investigation, but "he didn't exactly receive me with open arms. He was civil and polite, of course, but then that's what one would expect from the world's former top diplomat."

"He even acknowledged that our programme would probably be the most balanced and detailed investigation into the multitude of allegations against him. But he rejected the idea of judgement by television. The only people who had the right to judge him were the Austrians, he said, and they'd already shown their judgement in electing him president."

Saltman, a TV producer with some 30 years experience,

stresses that the investigation is not intended to judge Waldheim, but rather to unearth all the facts and then leave it to eminent legal counsel to argue whether there is a case to answer.

The final programme, to be screened in June, will be a four-hour edited film of a nine-day April tribunal, at which advocates will present prosecution and defence arguments before a panel of five leading judges.

Saltman has already hired former British attorney general Lord Rawlins to head the defence team, while Jeremy Spence -- the U.S. attorney who made his name in the Karen Silkwood nuclear energy leaks case -- will lead the prosecution.

FOR THE PAST five months, a small team of researchers has been coming to grips with the available evidence of Waldheim's activities just prior to and during World War II, and that team will eventually be expanded to some 50 leading historians and academics, trawling the archives of seven countries and interviewing witnesses.

Saltman has already dispatched researchers to Israel, and he would very much like

to hear from anyone with personal testimony regarding Waldheim, particularly concerning the "missing years," from the time that Waldheim was posted to Yugoslavia in early 1942.

Saltman said that when the idea for the programme was suggested to him, "I turned it down, because I felt it would be morally wrong to try a man on television."

"But by using a tribunal that will only examine evidence without determining innocence or guilt, I feel that we are being morally kosher."

Saltman believes it would have been in Waldheim's interest to involve himself in the project, "because he might have wanted to point the defence in certain directions. I did explain to him that we were trying to establish the truth, not to prove him guilty. But he didn't want to have anything to do with us."

Saltman is receiving cooperation from the Simon Wiesenthal Centre, the World Jewish Congress, and people like MP Robert Rhodes James who worked with Waldheim at the UN for many years. But he hopes to come up with much more evidence than even these groups can offer.

Television & Radio Friday, November 13 - Friday, November 20, 1987

FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	NEXT FRIDAY
Alen Ladd in The Blue Dahlia. Middle East TV, 16.30 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 13.15 Everyman's University broadcasts 13.45 Teletext 13.50 This is it (repeat) 14.30 Sense and Sensibility (part 1) 15.05 The Portion of the Week 16.30 A New Evening - Shabbat magazine ISRAEL TV CHANNEL 2 17.30 Fables of the Green Forest 18.00 Film 19.30 Concert 20.20 Pop 2 JORDAN TV (unofficial) 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Just Good Friends 21.10 Variety Show 22.00 News in English 22.20 Supertrain MIDDLE EAST TV 13.00 Journey Thru Cartoonland 13.30 Death Valley Days 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Rock 16.30 Afternoon Movie: The Blue Dahlia 16.50 Fat Albert 18.30 Family Ties 19.00 News 20.00 Fall Guy 21.00 Arabic Movie 22.30 Good News ARMY 6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	James Stewart in The Rare Breed. Middle East TV, 21.00 ISRAEL TV CHANNEL 2 17.30 Children's cartoons 18.00 Film 19.30 Entertainment 20.20 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Just Good Friends 21.10 Variety Show 22.00 News in English 22.20 Supertrain MIDDLE EAST TV 13.00 Woody Woodpecker 13.30 Bionic Six 14.00 Daffy Duck 14.30 World of the 50s 15.00 Those Amazing Animals 16.00 World Series IV 16.30 Wide World of Sports 19.00 Soccer 20.00 Wrestling 21.00 Movie: The Rare Breed 23.00 700 Club 23.30 Another Life ARMY 6.10 Morning Sounds 6.30 Hebrew songs 8.05 Happy Choir - children's programme 10.05 A Taste of the Past 11.05 True Picture 12.05 Encore 13.05 Personal Questions - Yehoshua Adam talks with Ezer Weizman 14.05 It all flows 16.05 Cinema Magazine 17.05 The special relationship between critic Baruch Kurzweil and poet Uri Zvi Greenberg as shown by their letters 18.05 Road Report 20.05 Classical Music Magazine 21.00 Mabab - TV newsreel 21.30 Hebrew songs 22.05 On Jewish Tradition 23.05 The Making of a State 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Tony Curtis stars in The Perfect Furlough. Middle East TV, 21.00 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 14.00 Teletext 14.05 Everyman's University broadcasts 14.30 Surprise Train 15.20 Mrs. Pepperpot 16.40 Keep Fit 16.55 Hebrew Summaum 16.25 Small Wonder 17.00 A New Evening - live magazine ISRAEL TV CHANNEL 2 17.30 Children's cartoons 18.00 Film 20.00 Dance 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Charles in Charge 21.10 Documentary 22.00 News in English 22.20 Love Boat 23.10 The Equalizer MIDDLE EAST TV 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Afternoon Movie: Animal Crackers 16.50 Happy Days 18.30 Laverne & Shirley 19.00 News 20.00 Magnum P.I. 21.00 Monday Night Football 23.00 700 Club 23.30 Another Life ARMY 6.05 University on the Air 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Tom Sellekas in Magnum. Middle East TV, 20.00 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 14.00 Teletext 14.05 Contact 14.35 Making Magic 15.00 Family Problems 15.40 Keep Fit 16.00 The Prisoner (part 4) 17.00 A New Evening - live magazine ISRAEL TV CHANNEL 2 17.30 The Demjanjuk Trial - live broadcast 17.30 Children's cartoons 18.00 Film 19.30 The Demjanjuk Trial - roundup 20.00 Documentary 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Kate and Allie 21.10 Falcon Crest 22.00 News in English 22.20 Tulse Live MIDDLE EAST TV 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Afternoon Movie: Animal Crackers 16.50 Happy Days 18.30 Laverne & Shirley 19.00 News 20.00 Magnum P.I. 21.00 Monday Night Football 23.00 700 Club 23.30 Another Life ARMY 6.05 University on the Air 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Dean Stockwell stars in The Happy Years. Educational TV, 14.05 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 14.00 Teletext 14.05 Contact 14.35 Making Magic 15.00 Family Problems 15.40 Keep Fit 16.00 The Prisoner (part 4) 17.00 A New Evening - live magazine ISRAEL TV CHANNEL 2 17.30 The Demjanjuk Trial - live broadcast 17.30 Children's cartoons 18.00 Film 19.30 The Demjanjuk Trial - roundup 20.00 Documentary 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Valerie 21.10 Documentary 22.00 News in English 22.20 Hunter 23.10 Hi-De-Hi MIDDLE EAST TV 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Afternoon Movie: Monkey Business 16.50 Rock 16.30 Afternoon Movie: Horse Feathers 18.30 News 19.00 News 20.00 The A-Team 21.00 MacGyver 22.00 Alvin and the Chipmunks 23.00 700 Club 23.30 Another Life ARMY 6.05 University on the Air 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Angela Lansbury in Murder, She Wrote. Middle East TV, 20.00 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 13.30 Yesterday at the Demjanjuk Trial 14.00 Teletext 14.05 Everyman's University broadcasts 15.00 David the Gnome 16.25 Doctors and Nurses (part 4) 16.40 the Gnome 16.55 Doctors and Nurses (part 4) 16.55 Keep Fit 16.55 Teletext 16.55 Mrs. Pepperpot 16.10 Side Path 16.20 TV Game 17.00 A New Evening ISRAEL TV CHANNEL 2 17.30 The Demjanjuk Trial - live broadcast 17.30 Children's cartoons 18.00 Film 19.30 The Demjanjuk Trial - roundup 20.00 Entertainment 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Valerie 21.10 Documentary 22.00 News in English 22.20 Hunter 23.10 Hi-De-Hi MIDDLE EAST TV 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Afternoon Movie: Horse Feathers 18.30 News 19.00 News 20.00 The A-Team 21.00 MacGyver 22.00 Alvin and the Chipmunks 23.00 700 Club 23.30 Another Life ARMY 6.05 University on the Air 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Groucho Marx in Horse Feathers. Middle East TV, 16.30 ISRAEL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 13.30 Yesterday at the Demjanjuk Trial 14.00 Teletext 14.05 Everyman's University broadcasts 15.00 David the Gnome 16.25 Doctors and Nurses (part 4) 16.40 the Gnome 16.55 Doctors and Nurses (part 4) 16.55 Keep Fit 16.55 Teletext 16.55 Mrs. Pepperpot 16.10 Side Path 16.20 TV Game 17.00 A New Evening ISRAEL TV CHANNEL 2 17.30 The Demjanjuk Trial - live broadcast 17.30 Children's cartoons 18.00 Film 19.30 The Demjanjuk Trial - roundup 20.00 Entertainment 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Life's Most Embarrassing Moments 21.10 Indelible Evidence 22.00 News in English 22.20 Feature Film MIDDLE EAST TV 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Afternoon Movie: Horse Feathers 18.30 News 19.00 News 20.00 Scars and Mrs. King 21.00 Highway to Heaven 22.00 Moonlighting 23.00 700 Club 23.30 Another Life ARMY 6.05 University on the Air 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz	Federico Garcia Lorca is remembered in a Spanish Evening. Army Radio, 15.05 EDUCATIONAL TV 8.00 Teletext 8.05 Keep Fit 8.15 School broadcasts 13.15 Everyman's University broadcasts 13.45 Teletext 13.50 This is it (repeat) 14.30 Sense and Sensibility (part 2) 15.05 The Portion of the Week 16.30 A New Evening - Shabbat magazine ISRAEL TV CHANNEL 2 17.30 Children's cartoons 18.00 Film 19.30 Entertainment 20.20 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Life's Most Embarrassing Moments 21.10 Indelible Evidence 22.00 News in English 22.20 Supertrain MIDDLE EAST TV 13.00 Journey Thru Cartoonland 13.30 Death Valley Days 14.00 700 Club 14.30 Shape-Up 15.00 Muppet Babies 15.30 Super Book 16.00 Fraggle Rock 16.30 Rock 16.30 Afternoon Movie: Cocoon 18.30 News 19.00 News 20.00 Fall Guy 21.00 Arabic Movie 22.30 Good News ARMY 6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 "707" 8.00 Good Morning Israel 9.05 In the Morning 10.05 Music 11.05 Right Now 13.05 In the Morning 14.05 Daily Sounds 15.05 Festival songs 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economic Magazine 19.05 Hebrew songs 20.05 The Making of a State 21.00 Mabab - TV newsreel 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat ARMY TWO 19.05 Radio Radio 20.05 Hit songs 22.05 Coffee Break 23.05 All That Jazz

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The poster

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

THE CHAMBER ORCHESTRA OF JERUSALEM - Musical director Arlette Avraham. Conductor Gerard Wilgowsky. Soloists: Ami Schnitzler, violin; Shmuel Magen, cello. Premiere performance of "Kaddish" by Avni, plus works by Landel, Mozart, Schubert. (YMAA, Wednesday)

"ETNAHFA" - With Michael Haran, cello; Yonatan Zak, piano. Works by Fauré, Debussy, Shostakovich, Haim Eliahu (YMAA, Thursday, 4 p.m.)

I SOLISTI DI ZAGREB - The Zagreb Soloists, one of today's most renowned chamber ensembles, play works by Boccherini, Rameau, Paganini, Vivaldi. (Sherover Theatre, Sunday)

TARG MUSIC CENTRE - Opening concert, Itzhak Perlman, Alexander Tishman, piano; The Jerusalem Quartet - Motti Schumi, violin; Yehuda Ben-Ari, violin; Rami Levi, viola; Shmuel Magen, cello. Works by Mozart, Schumann, Debussy, Ravel, Permont. (Targ, Ein Kerem, Monday)

YOUTH CONCERT - The Jerusalem Symphony Orchestra, conducted by Noam Sheriff, presents "Beethoven - Does Fate Knock at the Door?" Programme concentrates on Fifth Symphony, analysing Beethoven's way of working and his personality, and explaining musical composition. (Jerusalem Theatre, Henry Crown, Tuesday, 5 p.m.)

Tel Aviv area

CLASSICAL ROMANTICS - Concert No. 2. The Kam-Lewis Duo. Gary Kam, contrabass; Herman Lewis, piano. Works by



The Zagreb Soloists chamber ensemble continues its Israeli tour, playing in Jerusalem on Sunday.

Bloch, Grieg, Schumann, Ravel, others. (Beit Ariela, Wednesday)

I SOLISTI DI ZAGREB - See J'lem. (Kfar Sava, Heichal Hatarbut, tomorrow)

MORNING CONCERT - The Rehovot Chamber Orchestra. Conductor Avner Biron. Soloists: Bracha Eden, Alexander Tamir, pianos; Dalia Friedland, narrator; Avner Biron, flute. Works by Telemann, Schubert, Respighi, Saint-Saens. (Tzavta, tomorrow, 11:11 a.m.)

OPERA CLUB - In cooperation with the New Israeli Opera and in preparation for their production of Puccini's La Bohème, a film of the opera will be shown, together with explanations. (T.A. Yad Lebanim, Thursday, 8 p.m.)

YUVAL CLUB - (Ramat Hasharon, Yad Lebanim, Tel. 401398) Song recital: Eliezer Ayag-Zakov, alto; Avner Itai, oboe d'amore; Binyamin Perl, piano. Works by J.S. Bach, Mussorgsky, Brahms, Blass.

(Tonight, 10) The David Trio. Works by Granados, Albeniz, others. (Tomorrow, 9 p.m.) Ark Shwartz, recorder; Yocheved Schwartz, harpsichord. Works by Buxtehude, Marcello, Mancini, others. (Monday, 9 p.m.)

Others
I SOLISTI DI ZAGREB - See J'lem. (Carmiel, Heichal Hatarbut, tonight, 9 p.m.) Kfar Blum, Concert Hall, Monday; Kibbutz Dorot, Hall, Tuesday)

ENTERTAINMENT

Jerusalem

AFTERNOON JAZZ - With Jim Stein. (Pargod, today, 1:30 till 4:30 p.m.)

THE BEST OF SHOLOM ALEICHEM - Stories by the famous Yiddish humorist, performed in English by Michael Schneider and Jeff Garner. (Hiloon, tonight, 9:30.)

DANCE FREE - Express yourself through dance to all kinds of music. Moderators Dina Gal, Miriam Iron. (ICCY, Emek Refa'im 12, buses 18, 14, 4, Sunday, 8:30 p.m.)

DANNY SANDERSON - Presents his new song and skit show "Rock 'n' Roll Stand Up Comedy," accompanied by four musicians and two singers. (Gerard Behar, tomorrow, 9:30 p.m.)

GIDI GOV - In a new programme, following the release of his album. Accompanied by four musicians. (Sherover Theatre, tomorrow, 9 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" - New comedy with Gadi Yagil and Motti Giladi. Directed by Israel Poliakov. (Sherover Theatre, Tuesday, 9 p.m.)

JAZZ TRIO - The "T'fat Melmad" Trio. (Tzavta, tonight, 10)

MUSICAL MELAVE MALKA - The Diaspora Yeshiva Band. (Mt. Zion Centre, Saturday, 8:30 p.m.)

ONCE A GREAT LOVE - Eli Gorenstein in a cabaret with works by Ismail poets Avitah, Zach, Haim and Amital. (Beit Shmuel, tonight, 10)

PIANO BAR - With singer Vivian Bar and singer/pianist Danny Kaniavsky. Open Saturday night and all week except Friday. (Knesset Tower Hotel, Wolfson 4, from 8:30 p.m.)

WHAT A TRAVEL AGENT WE HAVE - An evening of song and light patter with Leib Yacov and Yitzhak Atlas, recounting the Jewish people's 4,000 year global tour. In English. (Moriah Hotel, Tuesdays, 9 p.m.)

YEHUDIT RAVITZ - In her new programme "Coming From Love," including her best hits and songs from her new album. (Binyanei Ha'uma, Tuesday, 8:30 p.m.)

YOUR PEOPLE ARE MINE - A hilarious musical comedy, based on the Book of Ruth. Written and composed by Gladys Gewirtz. In English. (Moriah Hotel, tomorrow, 9 p.m.)

"ZAVIOT" - The jazz quartet plays pieces from its new album plus newer. Harold Rubin, clarinet; Tommy Belman, guitar; Mark Smolian, bass; Rubin Hoch, drums. (Pargod, Wednesday, 9:30 p.m.)

Tel Aviv area
"BOSSEM" - Israeli top rock band. Hard rock from '60s and '70s. (Rock Cafe, 92 Herbert Samuel, Sundays from 9 p.m.)

DANNY SANDERSON - See J'lem. (Olive-tyim, Shavit, tonight, 10)

FOLK CLUB - British and American music. Open Stage. (Bikur Ilan, Beit Shmuel, Wednesday, 8 p.m.)

FOURTH INTERNATIONAL GUITAR FESTIVAL - Classical guitarist David Russell. (Tzavta, Wednesday, 8:30 p.m.)

GEORGE AND JEANNIE - Jeannie Rabin sings George Gershwin. (Beit Liessin, Upper Cellar, tonight, 9:30 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" - See J'lem. (Beit Hahayal, Wednesday, 9 p.m.)
JAZZ - "From the Other Side" - Instrumental big band with Black Hebrew

singers Zipora Bat-Yehuda, and Shvilia Bat-Israel. (Old Jaffa, Hasimtah, Wednesday, 9 p.m.)

JAZZ - With Albert Plamenta's Quartet. (Old Jaffa, Hasimtah, tonight, midnight.)

MEIR ARIEL - See J'lem. (Old Jaffa, Hasimtah, tomorrow, 11 p.m.) (p.m.)

NURIT GALRON - Songs from her latest album "Something in Her Heart." (Tzavta, tonight, 10 and 12:15)

POETRY READING - Yaron London reads poems by leading Hebrew poets - Alterman, Orland, Zach, Rabikovit, David Avidan, Yona Wolach, others - and tell stories about them. (Tzavta, tomorrow, 10:30 p.m.)

RUSSIAN SONG EVENING - Russian songs with Hebrew lyrics. Led by Rafi Pessahon, with guest artists and audience participation. (Beit Liessin, Upper Cellar, tomorrow, 9 p.m.)

SING ALONG - With Effie Neizer and his guests, singers Shuly Natan and Israel Itzhaki. (ZOA House, 1 Prish, Wednesday, 9 p.m.)

STAND UP COMEDY - Well-known local humorists improvise. With Shmuelik Vlozhni, Rami Stern, others. (Beit Liessin, Upper Cellar, Thursday, 10 p.m.)

TOM FOOLERY - Musical satire: an evening of songs by Tom Lehrer translated by Koby Lurie. With Dori Ben Ze'ev, Ika Zohar, Natan Natanson and Rami Emanuel. (Old Jaffa, El Hamam, tonight, 10:30; tomorrow, 9:30 p.m.)

TZIPPI SHAVIT FESTIVAL - The singer/comedian in her third festival, a series of performances including excerpts from her shows and records. (Givatayim, Shavit, tomorrow, 11 a.m.)

UPPER JAZZ CELLAR - With the "Tali Shachen" group playing a wide range of styles, from jazz to classical styles. (Beit Liessin, Upper Cellar, Sunday, 10 p.m.)

YAFFA YARKONI - Songs of Eretz Yisrael. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

YITZHAK KLEPTER - "Churchill" sings his songs. (Beit Liessin, Upper Cellar, tonight, 11:45)

Halfa
"HAMOSAD LE'BIDUACH LEUMI" - See J'lem. (Kiryat Haim, Beit Ha'am, tonight, 10; Halfa, Auditorium, Thursday, 9 p.m.)

YEHUDIT RAVITZ - See J'lem. (Auditorium, Wednesday, 9 p.m.)

Others
APPLES OF GOLD - Film recounting the history of the Jewish people. (Eilat, Moriah Hotel, Wednesday, 8:30 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" - See J'lem. (Givat Haim, Beit Sharet, tomorrow, 9 p.m.)

TZIPPI SHAVIT FESTIVAL - See T.A. (Gedera, Matnas, Tuesday, 4:30 p.m.)

YEHUDIT RAVITZ - See J'lem. (Ayelot Hahachar, Yad Lebanim, tonight, 9:30)

THE RABBIT FROM CARROT STREET - Puppet theatre about a boxing match between rabbit and wolf. Ages 4 and above. (Hayarkon Park, Tuesday, 4:30 p.m.)

THE ROBOTRICKS' STAR WARS - Based on the TV series. Adapted and directed by Azriel Asherov. (Rami, Heichal Hatarbut, Wednesday, 4:30 p.m.)

SILLY GOOSE - Puppet Theatre about a goading who is kidnapped by a fly fox. For ages 3 and above. (Beit Ariela, Tuesday, 4 p.m.)

THE WITCH - A legend using shadows. Ages 5 and above. (Hayarkon Park, tomorrow, 11 a.m., 12:30 p.m.)

Halfa
"HOPPA HEY!" - See J'lem. (Kiryat Bialik, Savyon, tomorrow, 11 a.m.)

STORY-TELLING HOUR - With Chava Chavush and Ronit Kinreich. Ages 5 and above. (Halfa Museum, Auditorium, Thursday, 5 p.m.)

Others
GULLIVER'S TRAVELS - The "Eretz Utz" Theatre presents a musical adaptation of Swift's story, with a cast of 20 and songs, dances and exciting scenes, slides and costumes. With children from Studio 84 and Ramat Hasharon Dance Upam. Adapted by Shlomo Bar-Shavit. Directed by and starring Itzik Peleg. (Beer Tuvia, Beit Ha'am, tomorrow, 11 a.m.; Kiryat Gat, Heichal Hatarbut, Wednesday, 4:30 p.m.)

THE KING SLEPPED OFF TO SLEEP - Musical comedy for the whole family. (Dimona, Matnas, Sunday through Tuesday, 10 a.m., 12:30 p.m.)

For last minute changes, and to check if programmes are for subscribers only, please contact box office.
Material for publication must be at The Post's offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

FRIDAY, NOVEMBER 13, 1987

Rock, etc. Gilead Limor

AS HOW TO put British pop where it belongs opens in Tel Aviv Tuesday. Organized and funded by The British Council, *Pop! British Music in the Eighties*, is an unusual six-week long event which will be shown in Israel under the auspices of the Tel Aviv-Jaffa Municipality and Sha'ar Zion Library at Beit Ariela.

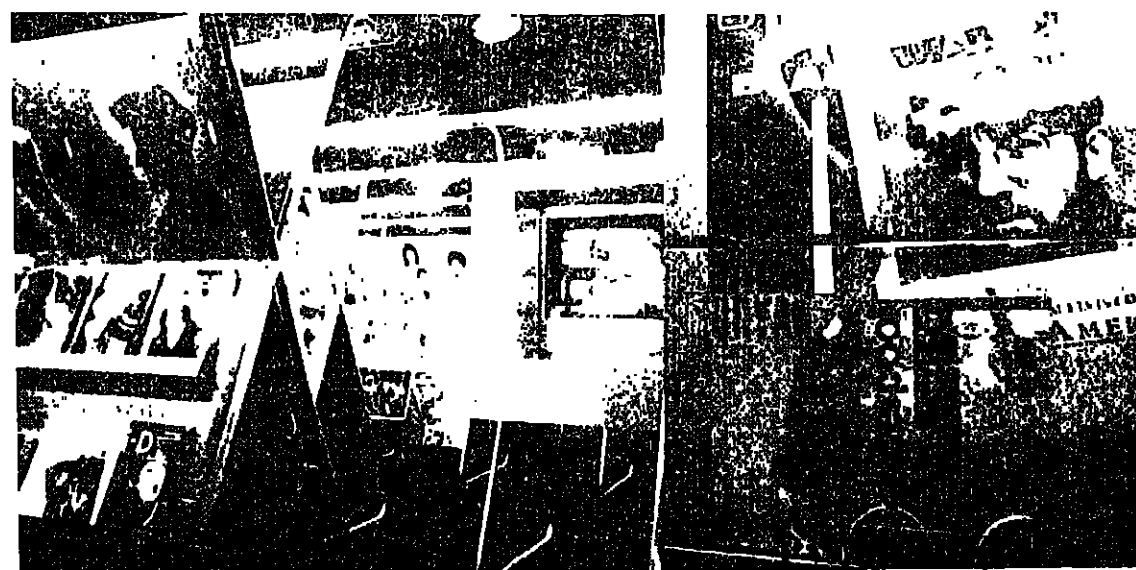
Its Israel stop is part of a five-year world tour which began late last year in London. As a rule, the exhibition will appear only in countries where The British Council has one of its 80 branches. So far, 35 countries are on the schedule.

Since the council's main objective is the promotion of cultural, educational and technical co-operation between Britain and other countries, the exhibition may not seem to make sense at first.

But The British Council can fully justify the exhibition: "British pop music is widely regarded by connoisseurs as the most imaginative in the world," explains the press release.

"Yet in many countries, particularly those in the Third World, there is a common misconception that all pop is American - even our most famous groups are thought to come from the States. This show is designed to put British pop in its rightful place."

SO WHAT goodies are in store at *Pop! British Music in the Eighties*? A cross between a discotheque, record shop, and Israel Television's



British pop is in its rightful place in an exhibition that's a cross between a disco, a record shop and Channel Two.

Channel Two, listening booths allow visitors to select compact discs from a choice of 33 titles. Pop vid-

TRUE BRIT

photos by 14 top British photographers, a slide show of Britain's 84 best album sleeves and a huge selection of pop literature -- books, magazines and sheet music -- aim to prove that British pop is alive and well.

The exhibition hall, adorned with posters, video stills, and graffiti creates what is, all in all, a very colourful show. No doubt, a record shop which looked like this would do good business. The British Council, however, is living up to its non-profit ideals and no items will be on sale.

Among the artists featured on the CD's and videos are Dire Straits, The Police, Queen, Sting, David Bowie, Phil Collins, Elton John, Culture Club, Eurythmics, Duran Duran and Peter Gabriel.

Apart from being a unique event in itself, *Pop! British Music in the Eighties* is a significant show for Beit Ariela and the Sha'ar Zion Library. They are using it to launch "Library in Jeans," a series of events designed to attract young people to the library.

Among the events planned are film screenings (mostly westerns), lectures, cultural and musical evenings, and an event involving motorcycles.

The exhibition is at Beit Ariela from November 17 to December 30. Opening hours will be from 10 a.m. to 8 p.m. during the week, and 9 a.m. till noon on Fridays. There is no admission charge.

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Theatre Naomi Doudai

NEVER IN MY LIFE (Abusuf Hahavah by Shirley Gee. Translated by Ada Ben-Satim. Directed by Gadi Roll. Beersheva Municipal Theatre.

IRELAND AGAIN streets, battles, smokestacks and torn hearts. This time it's Belfast and true love that runs not against a background of bloody strife - forbidden love at that. Boy meets girl, he is Tom, she is Tessie. He's a British soldier on patrol; she's a good-looking, good Irish Catholic. The rest, as somebody remarked over my shoulder, is history.

But no, not exactly, for this is no potboiler, but a delicately portrayed story of first love, of innocence bedevilled by the dark forces of armed conflict, a nerve-wracked courtship destroyed by the increased duality of two peoples speaking the same language.

If the development of the love angle definitely has depths, and is moving, it is the anti-war message that is stronger and goes deeper. So the play must end, as any peeping friend predicted, as it begins; that is, in blood and tears, an embattled tragedy.

As distinct from Brian Friel's *Freedom of the City* at Wad Salib in Haifa, *Never in My Life* balances the public struggle, always in the foreground, against a background of private lives. The two protagonists sharpen into split personalities, man and soldier, woman and patriot, caught up in the struggle of irreconcilables that takes its toll of human love and life. The difference with



Tenderly-played love scenes contrast with the grim and macabre face of Belfast life in 'Never in My Life.' (Yochi Lang)

GRIPPING THEATRE

the characterizations here is that the human dimension, as it affects two simple souls, achieves great depth. Again, in contrast with Friel's drama with its one-sided quasi-propaganda, here we have a balanced projection of the profound dilemma and attrition that wracks both their camps.

AN ANTI-WAR stand struck with passion and the voice of reason is

not uncommon among Belfast's more outstanding writers. In 1984, Shirley Gee, with this work, won the prize for the *Best Play of the Year* Written by a Woman, as well as the coveted Samuel Beckett Prize.

Almost totally lacking in humor, neither is it dependent on Irish blarney nor robust idiom to attract an audience. Although the translation

runs along in rhythm with the acting and the directing, this tragedy

could take place almost anywhere, or in any country under alien occupation. In wartime France, they shaved the girls' heads; here their vengeance is more bloodthirsty -- and dramatic. Yes, the exposure here goes beyond the anti-war significance, adding another and a deeper moral dimension.

All along the atmosphere is grim and macabre, except for the tenderly-played love scenes. Yigal

Sadeh gives a poignant plasticity to the part of the uncouth, career soldier, divided between duty and decent instincts, driven both to make love and to make war.

The rest of the actors, very young, and maybe insecure faced with the critics, piled on the tension, the intensity, and the tantrums, at times to hysterical heights, and generally overplayed. Put it down to first-night nerves and be patient for another week or so, when the play probably will sort itself out.

If it is accomplished performance, the audiences want, at the moment they must be content with one outstanding one here, as against two (Ruth Segal and Dror Keren) at Wadi Salib.

Here, however, they can revel in an example of gifted, innovative and intriguing direction. Gadi Roll has taken a text tantamount to a radio drama and turned it into gripping theatre, with Eytan Lavi's sculptured set (only spoiled by earl-hound, phoney painted stonework) that allows, with its sliding doors and uncluttered over-and-beyond, a symbolic and nearly surreal metamorphosis of scene.

Despite the jumpy acting, Roll has managed to deliver moments of deep sincerity and lyrical truth, handling Shirley Gee's muscular writing and deeply poetic monologues with empathy and dramatic sensibility.

The parallel with our own army of occupation is particularly painful here, but this play, with its broader vision, does not limit us to the mere immediacy of current facts.

Musical notes Lea Levavi

NOAM YENI has been appointed assistant conductor of the Haifa Symphony Orchestra for the 1987-1988 season. Born in Israel in 1955, Yenai studied at the Rubin Academy of Music in Tel Aviv and later in Germany. He won the Haifa Symphony Young Conductors' Competition in 1983 and has conducted all of Israel's major orchestras.

FOR THE current season, the Haifa Symphony Orchestra is offering two colorful series of concerts. The "Blue Series" consists of 12 programmes on Saturday evenings at the Kiryat Haim Beit Nagler and in the Haifa Auditorium on Sunday and Monday evenings. The "Purple Series" consists of five programmes, with narration and explanations, for the entire family.

There is an unusually large proportion of Israeli soloists and conductors; 75 per cent of the conductors and 60 per cent of the soloists, including young artists less than 30 years old. The soloist group includes performers and winners of several Rubinstein competitions. Thomas Duis from Germany will present the Tchaikovsky First Piano Concerto, and Panayis Lyras from the U.S. will play the Grieg Concerto.

The well-known American double-bass virtuoso Gary Karr will perform the Grieg Concerto for Double-bass, and Malcolm Messiter (UK) will play both the Bach Concerto for Oboe in G minor and Hummel's "Theme and Variations."

Peter Zazovsky (U.S.) will play the Beethoven Violin Concerto; and Sidney Harth, the American conductor and violinist, and the IPO violinist and violist Daniel Binyanini will play Mozart's "Sinfonia Concertante."

The list of the Israeli soloists features Robert Canetti, who will render the solo in the Lalo "Symphonie Espagnole"; Aric Vardi playing the Schumann Piano Concerto; and Efrat Lavry, performing the Lavry Concerto for Harp in a special concert dedicated to the memory of composer Marc Lavry, 20 years after his death.

The Group for New Music, directed by Tel Aviv University musicology lecturer Dr. David Bloch will introduce works by the French composer Charles Koschlin (1867-1950) to the public in two retrospective concerts. The first will be held at L'Institut Français in Tel Aviv on Sunday, Nov. 29, and the second a week later (Dec. 6) at the Zionist Confederation House in Jerusalem.

Koschlin was a very prolific composer who wrote hundreds of works for solo instruments, voice, ensembles and orchestras. He was deeply interested in the music of the Middle Ages as well as folksongs. Bach, counterpoint, modality and polytonality. At the same time, the extra-musical influences on his work were many and varied, ranging from Rudyard Kipling to Hollywood film stars.

New in Haifa



Noam Yenai - new assistant conductor of the Haifa Symphony Orchestra.

Over the years, the Group for New Music has given retrospective concerts featuring the work of many American and European composers including George Crumb, Henri Pousseur, Stefan Wolpe, and Viktor Ullmann, among others. They have also played a great deal of music by Israeli composers.

Three Israeli guitarists -- Orr Lavvan, Yehuda Schreyer and Costin Canelis -- have been invited to play at the next Liege Guitar Festival in Belgium in 1989. This was arranged by Gideon Naor, producer of the annual guitar festival here.

The only way Israeli guitarists will be invited to play at festivals abroad is if guitarists from abroad come here and hear our talent," Naor said.

This year's guitar festival will begin on Wednesday, Nov. 18 and will continue through Dec. 2. As in the past three years, Naor and his wife

are doing all the work themselves, with the help of a PR person who is not being paid.

"The musical establishment in this country still acts as if the only serious instruments are piano and violin, and as if guitar is only good for accompaniment," Naor complained. "I may have no choice but to establish a non-profit association to raise money to keep the festival going. So far, we've broken even every year and that's what enables us to continue. If we ever have serious financial losses, the festival will go under and that will be a shame."

A "RELATIVE" of the guitar, the mandolin, is the province of the Israeli Mandolin Ensemble-Meir Shefey, headed by the former music teacher at the Shefeya Youth Village (and now supervisor of music education in the Ministry of Education and Culture), Moshe Jacobson.

Most of the ensemble's 35 members are Jacobson's former students, now scattered around the country and working in a variety of occupations.

"We are all volunteers but we work on a professional level, not as amateurs," he explained. Omnit La'am arranges concerts for them, the next of which will be tomorrow night (Saturday, Nov. 14) in Sderot. The programme, as at all the ensemble's concerts, will be divided between classical and folk music.

The "classical" part of the programme will feature the visiting soloist Tracy McInnes in a bassoon concerto by Boismortier.

"Boismortier was a contemporary of Vivaldi and his music is very appropriate for an ensemble like ours because so many mandolins of different types playing together create a sound like a huge harpsichord," Jacobson explained. The programme will also include Concerto Grosso Op. 6 No. 1 by Handel and Serenade K439B by Mozart. The folkloristic part of the concert will include a religious song from the Bnei Yisrael (Jews from India), a Hassidic song and material from other ethnic groups.

McInnes will also play with the ensemble (the same Boismortier concerto) at their next concert at Alon Shvut on Dec. 15. Yigal Cohen, who was also with the group on a recent concert tour in England, will be clarinet soloist. He is first clarinetist of the Haifa Symphony Orchestra and will play a concerto by Karl Stamitz.

The lighter part of the programme will include Hanukka songs, Beethoven's "Scottish Songs," Irish folksongs as well as ragtime music by Scott Joplin. Parts of this programme will be repeated the following Tuesday (Dec. 22) at the Fichman Old Age Home in Ramat Aviv.

A recital of arias, songs and sonatas will be given at the Zionist Confederation House in Jerusalem on Saturday evening Nov. 28 by soprano Cilla Grossmeyer, violinist Yair Kless and pianist Victor Verevinko.

The New Israel Opera has begun rehearsals for its first opera of the season, *La Boheme* by Puccini which will be presented eight times only next month. The conductor will be Samuel Friedman; the director, David Alden; and costumes and scenery will be designed by Rony Torn. The role of Rodolfo will be played by Don Bernardino and Gabi Sadeh and that of Mimì by Ayelet Amitai and Robin Weissel Caputo. Singing in Italian will be accompanied by a projected Hebrew translation.

The opera, one of Puccini's most famous, deals with the life of students and poor citizens in 19th-century Paris. Henri Murger, the author of the novel which served as the basis for the libretto, took most of the material from his own experience and that of his friends. The

character Mimì is based on his real girlfriend Lucille.

There will be five performances of the opera at the Cameri Theatre in Tel Aviv, on Dec. 10, 12, 13, 15 and 16, and three at the Jerusalem Theatre on Dec. 22, 24 and 26.

DOUBLE-BASS player Gary Karr and his pianist Harman Lewis (Duo Karr-Lewis) will give three concerts at Beit Ariella in Tel Aviv on Nov. 18, at Kibbutz Ein Hashofet on Nov. 22 and in the Jerusalem Theatre on Nov. 23.

Karr, a sixth-generation double-bass player, not only produces beautiful and unusual sounds from his instrument, but he also enables his audiences to "see the sounds" through his gestures, facial expressions, and actions on stage.

The young Polish-born conductor Jack Kasprzyk will be conducting the Israel Sinfonietta Beersheba in a series of concerts beginning on Thursday (Nov. 19). Kasprzyk began his conducting career at age 14. After finishing his university studies in conducting, composing, theory and psychology, he made his debut conducting the Warsaw Opera. In 1978, he won the prestigious Von Karajan competition and made his debut in New York. Since 1982, he has lived in London.

The soloists in the concerts will be the piano duo Bracha Eden and Alexander Tamir, who will play two works which they have arranged for one piano, four hands. The first of these, the Vivaldi-Bach Concerto in A Minor for Four Cembali and Orchestra, was originally Vivaldi's Concerto for Four Violins which Bach arranged for cembali and which Eden and Tamir have now rearranged for piano.

The second work is Saint-Saens' "Carnival of the Animals," which was originally written for two pianos and orchestra.

The orchestra will also play the Sinfonietta Opus. 1 by Britten and Symphony No. 4 in C Minor ("Tragic") by Schubert.

The concerts will take place in Beersheba on Nov. 19, 21, 22, and 23, and at the Marcus Cultural Hall in Netanya on Nov. 24, at Beit Yad Lebanim in Ashkelon on the Nov. 25, and at the Wix Auditorium in the Weizmann Institute on Nov. 26. The International Elly Ameling Competition for Art Song Recitalists will be held from Sept. 25 to Oct. 2, 1988 in the Netherlands. The competition is open to candidates of all nationalities, born after Jan. 1, 1954. The programme must contain at least 30 lieder songs in different languages, with French and German compulsory, and the songs must encompass three different style periods. In addition, two complete song cycles must be presented. A list of cycles and other pertinent information may be obtained by writing to: Stichting Elly Ameling Concurr. Postbus 1144, 2340 BC Oegstgeest, Netherlands.

THE BILL WAS a steep one. Luckily I was sitting down when the price in dollars was translated into NIS 129.20, even if it was for an admirable meal. Though I'm sure that your rich uncle can afford this when he comes to visit, there are other hotel restaurants that offer equally delicious dinners in similar surroundings for less.

IF, AS Alessandro said, he wants to attract Jerusalemites to his admittedly excellent restaurant, I think he will have to take a long, hard look at his profit margin.

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PASTA

(Continued from page F)

superior to any of the heavier meat sauces. It was satisfactory, if not quite the tour de force that I was enjoying.

The pasta was followed by a sorbet. In vain did I protest that I had not ordered a set meal and was thus not entitled to it.

"Everyone gets sorbet," the waiter told me. And so I had no choice but to dig my spoon in and enjoy the ice, which, from all appearances,

seemed to be made mainly from the juice of pink grapefruit.

FOR MY MAIN course I chose *dentic (lokus* in local parlance), baked and served on the sort of tomato sauce that seems as fresh as if it was never cooked at all. My first bite of fish seemed rather dry, and when I conveyed this to the manager, he was insistent that he must change it and give me something else. Luckily, however, I took another bite and found the rest of the fish admirably tender and juicy.

With the fish, I had an order of spinach, which was served, barely cooked, in a bath of butter and cream that must have done little for my waistline, but put me into the sort of dreamer's paradise that most people reach only with the aid of dangerous drugs.

My companion was meanwhile uttering little whimpers of delight with her baked, smoked salmon trout, served in a very tart lemon sauce. The fish was perfectly cooked and beautifully presented.

For dessert, I was tempted by the *zabaglione*, not because I like it, but because I enjoyed watching the

waiter beating away, preparing it at another table. Instead, I chose two slivers of a very light chocolate soufflé, served with slices of mango and delicately-patterned chocolate and vanilla sauces.

The dessert on the set menu was a rather disappointing fruit tartlet, with a scoop of good nut ice-cream. Although we had eaten rather well and heavily, the fact that this was a dairy restaurant made me long for the sort of light, creamy desserts readily available in Italy. Perhaps Valentino will think about stocking a few of these in the future.

IF, AS Alessandro said, he wants to attract Jerusalemites to his admittedly excellent restaurant, I think he will have to take a long, hard look at his profit margin.

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Sat, and weekdays 7:15, 9:30; Down By Law

RAV-QAN 1 Tel. 797121
8th week; Fri. 10, 12:15; Sat. 7:30, 9:50; weekdays 5, 7:30, 9:50 The Witches Of Eastwick; Sat. 11 a.m. Song Of The South

RAV-QAN 2
Fri. 10, 12:15; Sat. 7:30, 9:50; weekdays 5, 7:30, 9:50 Full Metal Jacket; Sat. 11 a.m. E.T.

RAV-QAN 3
Fri. 10, 12:15; Sat. 7:30, 9:50; weekdays 5, 7:30, 9:50 The Decline Of The American Empire; Sat. 11 a.m. Robin Hood

RAV-QAN 4
Fri. 10, 12:15; Sat. 7:30, 9:50; weekdays 5, 7:30, 9:50 Burglar; Sat. 11 a.m. Aladdin

HERZLIYA

DAN ACCADIA CINEMA CLUB Tel. 652-557799
Fri. 3 Flight Of The Navigator; Sat. 7, 9:30 Best Seller; Sun, Mon, Tue. 7, 9:30 Children Of A Lesser God; Wed., Thur. 7, 9:30 That's Life

DANIEL HOTEL THE AUDITORIUM
Sat, and weekdays (except Wed.) 7:15, 9:30 Stand By Me

DAVID Tel. 540768
Sat, and weekdays 7:15, 9:30 Outrageous Fortune

HECHAL Tel. 81505
Fri. 10; Sat. 7:30; weekdays 4:30, 7, 9:30 The Untouchables

NEW TIFERET Tel. 67300
Sat, and weekdays 7:15, 9:15 Who's That Girl

HOLON

ARMON HAMRHADASH Tel. 842431
Fri. 10; Sat, and weekdays 7:30, 9:30 Memo, King Of Jerusalem; Sat. 11:30 p.m. Monty Python - And Now For Something Completely Different; Thur. 11:30 p.m. Rocky Horror Picture Show

MIGDAL Tel. 841839
Fri. 10; Sat, and weekdays 7:30, 9:30 Who's That Girl

SAVOY Tel. 847141
Fri. 10; Sat. 7, 9:30; weekdays 4:30, 7, 9:30 The Untouchables

BAT YAM

ATZMAUT Tel. 686320
Fri. 10; Sat. 7:15, 9:30; weekdays 4:30, 7:15, 9:30 Number One With A Bullet

GIVATAYIM

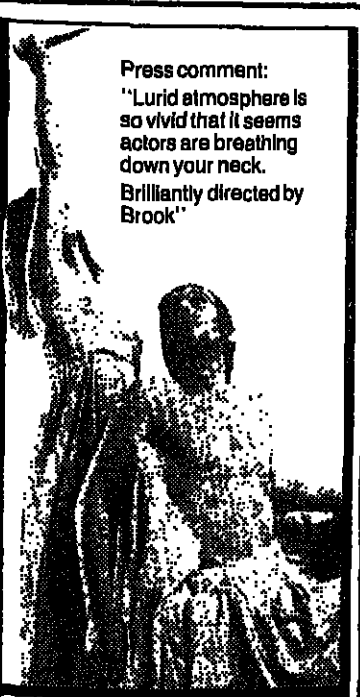
NADAR Tel. 719002
Sat. 7, 9:30; weekdays 4:30, 7, 9:30 The Untouchables

RAMAT HASHARON

KOCHAV Tel. 491878
Fri. 9:45 p.m.; Sat, and weekdays 7, 9:30 The Secret Of My Success; Sat. 11 a.m.; Tue-Thur. 4:15 The Never-Ending Story; Sat. 1 p.m. Blazing Saddles; Sat. 3 p.m. La Femme D'A Cote

G.O. HECHAL 1 Tel. 917374
Fri. 10, 12; Sat. 7:15, 9:30; weekdays 4:30, 7:15, 9:30 The Untouchables

G.O. HECHAL 2
Fri. 10; Sat. 7:15, 9:30; weekdays 5, 7:15, 9:30 Number One With A Bullet



Marat Sade

Press comment:
"Livid atmosphere is so vivid that it seems actors are breathing down your neck. Brilliantly directed by Brook"

Starring:
Glenda Jackson • Ian Richardson
Directed by: Peter Brook

ONLY Tel Aviv
Friday night: 9:40
Saturday night: 7, 9:30
Weekly: 4:30, 7, 9:30

STEVE MARTIN • DARYL HANNAH

ROXANNE

National premiere Dekel Tel Aviv

Fri. 10 p.m.
Sat. 7:15, 9:30 p.m.

Film briefs Dan Fainaru

ALL THAT JAZZ - Bob Fosse's frequently self-indulgent autobiographical musical. Excellent choreography and very sharp cinematography recall the best of the '40s but too much of pill-popping, open-heart surgery and self-righteousness bring to mind the worst of Fellini.

ANGEL HEART - The latest in director Alan Parker's manipulative experiments, this starts as a typical detective story and ends on a mystical Faustian note. It is beautifully performed and perfectly annoying. Mickey Rourke plays the lead, Robert De Niro has a substantial guest part, Charlotte Rampling tells fortunes and Lisa Bonet graduates from *The Color Purple* to the personification of sensuality in the body of an angel.

THE BEAUTY OF VICE - Pleasant couple from the hills' encounter decadence and corruption in a tourist resort on the beach. This Yugoslav attempt to deal with the culture clash is clumsy and obvious, impossible to take seriously. Director Zvezko Jbilovic won't be remembered for this effort and not with his last.

THE BEEKEEPER - A poetic description of mid-life crisis. A beekeeper leaves with his lives on his last annual trip following the blossoming of the spring flowers. His solitude grows more extreme with every step he takes. Leading Greek director Theo Angelopoulos had Marcello Mastroianni play the part in Greek.

BLACK WIDOW - A Federal agent leaves her computer to chase a suspected predatory female, who has been killing her husbands and inheriting their fortunes. Debra Winger and Theresa Russell are effective in an unusual thriller, which tells you everything about the action, but precious little about emotions. Bob Rafelson directed.

BROADWAY DANNY ROSE - Woody Allen's new film, narrated by an out-of-work comic, about a group of third-rate artists, managed by Danny Rose, trying to make a living. Amusing, intelligent, sensitively-told story, which should leave Woody fans happy.

CHILDREN OF A LESSER GOD - Instructor of deaf-mutes falls in love with recalcitrant student. Based on a huge stage hit with solid performances by Oscar Winner Marlee Matlin and William Hurt. Randa Haines' movie may not be a masterpiece, but it will surely make you cry and sigh for its heroes.

CHRONICLE OF A LOVE AFFAIR - Polish director laureate Andrzej Wajda has stayed away from contemporary politics this time, and gone back to the eve of WW II for a youthful Romeo and Juliet romance, taking place just as the world around the two lovers is about to crumble. The story is by Tadeusz Konwicki, not well liked by the authorities but among the most influential, post-war Polish writers.

THE DECLINE OF THE AMERICAN EMPIRE - Brilliant Canadian social satire in which four men share confidences about women, four women do the same about men, and then all eight meet up. As all are on the academic staff of a respectable college, their moral standards and insecurities reflect those of North American intelligentsia.

DON'T GIVE A DAMN - An adaptation of the Dahn Ben-Amotz novel about a war invalid who has to learn how to cope with his infirmity and with the people around him. It is often touching and painful. But the director Shmuel Imberman pays so much attention to the main character that he leaves the rest of the picture rather hazy. Ikka Zohar does a good job in the lead.

DOWN BY LAW - Three losers escape from jail into the Louisiana marshes. A delightful comedy of manners, observed brilliantly by Jim Jarmusch who focuses on the inconsistencies of human nature and its humorous quirks, and performed to perfection by John Lurie, Tom Waits and Roberto Benigni.

MANNER - Germany's top 1986 box-office attraction, about a husband who moves in with his wife's lover in order to understand what makes her prefer another man to him. Director Dorris Dorrer obviously doesn't have a very high opinion of men and their intellectual capacity, and she makes fun of them, but it isn't quite certain whether what makes the Germans laugh will tickle the Israelis.

THE NAME OF THE ROSE - The spectacular adaptation of Umberto Eco's novel follows the 14th century murder mystery in a Benedictine monastery, but misses most everything else. Sean Connery is a reliable medieval sleuth but F. Murray Abraham is grotesquely unidimensional as a Grand Inquisitor. Director: Jean-Jacques Annaud.

THE FAMILY - Ettore Scola offers the saga of a Rome family covering 1906 until today, with Italian history reflected in the conduct of the clan's members. Some episodes are predictable, others are delectable. Vittorio Gassman is great in the lead, but one is allowed to wonder whether history hasn't been fudged down too much in the process. Stefania Sandrelli, Fanny Ardant and Philippe Noiret co-star.

FULL METAL JACKET - Stanley Kubrick's ship in the face for American myths, such as heroism, in a film whose first part shows how human beings are converted into killing machines, and whose second part displays the use of these less-than-perfect machines in practice. Hard to take and not easy to swallow. Matthew Modine is the only well-known name in a cast delivering uniformly strong performances.

GOOD MORNING, BABYLON - Paolo and Vittorio Taviani graduate into the epics. Two brothers leave their native Italy at the turn of the century and end up in Hollywood as set designers (or D.W. Griffith's *Intolerance*). Pleasant, beautifully shot and often moving, but less inspiring than their previous movies. Vincent Spano and Greta Scacchi are among the better-known actors, with Omero Antonutti and Margarita Lovino, the old couple from *San Lorenzo*, in small parts.

HEMO, KING OF JERUSALEM - Amos Guttman's adaptation of Yoram Kaniuk's novel about a monastery converted into a field hospital in wartime Jerusalem, and the angelic nurse who faces the human sufferings within, is too heavy and respectful to its source. The acting, particularly by Alona Kinchi in the lead, is too clumsy to make its point succinctly.

JEAN DE FLORETTE - An obstinate farmer and his brother-in-law make life miserable for a hunchbacked tax collector who wants to return from the city to his peasant roots. First part of Claude Berli's adaptation of Marcel Pagnol's novel, remarkably performed by Yves Montand, Gerard Depardieu and Daniel Auteuil. The kind of movie to please everybody.

THE LIGHTSHIP - The eternal struggle of man against villainy. A sanctimonious gangster and his two goons try to take over a lightship, with the captain and his crew differing about the kind of resistance that is to be put up. The Sigfried Lenz story is adapted and directed by Jerzy Skolimowski, with Klaus Maria Brandauer as the captain and Robert Duvall as the villain.

LORD OF THE RINGS - Great animation art based on Tolkien's story. For those who have never been introduced to the Hobbit - a splendid opportunity to meet Tolkien's little people, now larger than life.

A MAN IN LOVE - American superstar and European starlet have a brief romance while shooting an Italian film about the life and death of writer Cesare Pavese. Picturesque backgrounds help this picture, which desperately tries to be more than a cute tear-jerker but rarely succeeds. Diane Kurys directs, Greta Scacchi and Peter Coyote play the lovers, Claudia Cardinale and John Berry get supporting roles.

ROXANNE - An Americanized, updated version of Cyrano de Bergerac written, produced and acted by Steve Martin, with Darryl Hannah as his heart-throb. Putting words before deeds in this age of Rambo and Rocky is hard to believe, particularly when the superb irony of the original is replaced with American cheeriness.

THE SECRET OF MY SUCCESS - A college graduate from Kansas goes to New York, sleeps with his boss's wife, steals his mistress and finally his business.



'Good Morning, Babylon' - two brothers leave Italy to seek their fortune in Hollywood.

9½ WEEKS - The title indicates the length of the relationship between a macho stockbroker and a luscious blonde working in an art gallery. The couple explore the outer limits of sexual experimentation, with only the cleaner staff shown clearly, just what middle-class morality would consider bearable outrageousness. Mickey Rourke looks like a tough guy lost in a tuxedo, and Kim Basinger looks better than she acts. Adrian (Flashdance) Lyne directs a pretty, stylish and totally vacuous movie.

OH GOD, YOU DEVIL - George Burns, already God on screen twice, now plays the Devil as well in this pseudo-Faustian comedy about a crooner who can't make it without the help of the Dark Forces. Burns is his usual affable self, one of the few good things to be said about the picture, made with typical TV *snafu-faire* by director Paul Bogart.

PRICK UP YOUR EARS - British playwright Joe Orton's life and death, his flamboyant homosexuality and proletarian spunk, in a highly-entertaining movie. Brilliantly written by Alan Bennett and directed by Stephen Frears, with Gary Oldman, Alfred Molina and Vanessa Redgrave. You won't learn much about the man's talent, but you will find out a lot about the hectic activities in London's public lavatories. Sensitive persons, please abstain.

RADIO DAYS - A collection of pre-war memories put together with imagination and feeling by Woody Allen in a highly entertaining picture. Most of his stars, such as Mia Farrow, Dianne Wiest, Tony Roberts, Danny Aiello, Jeff Daniels, even Diane Keaton, have small parts.

RYTA, SUE AND BOB TOO - Another impudent look at British working-class girls, with Siobhán Finnegan and Michael Holmes as two lusty lasses who would make even Tom Jones envious. Alan Clarke directed from a script by 25-year-old Andrea Dunbar, based on her own award-winning play.

THE ROCKY HORROR PICTURE SHOW - An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frankie Avalon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time.

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THE SECRET OF MY SUCCESS - A college graduate from Kansas goes to New York, sleeps with his boss's wife, steals his mistress and finally his business.

killed in a train accident. There are some nice touches of black humor and pathos but it looks too much like a newer and less successful version of *Breaking Away*.

TENUE DE SOIREE - Antoine loves Monique who tames him, who adores Antoine. Hilarious amorous triangle, with some unusually frank sexual scenes and a brilliantly satirical half hour. Michel Blanc steals the show, in spite of strong performances by Gerard Depardieu and Mouna Miny. Director: Bertrand Blier.

38 - Based on a posthumous biographical novel by Friedrich Thierberg, this is the love story of a highly successful Jewish journalist and a rising actress just as Vienna is taken over by the Nazis. A thoughtful, accurate, intelligent, even if at times academic portrayal of the period, well acted by Tobias Engel and Sunny Melles and directed by Wolfgang Glück.

TO BE OR NOT TO BE - Re-issue of Ernst Lubitsch's 1942 black comedy about an acting troupe which moved in international affairs in wartime Poland. Starring Jack Benny and Carol Lombard. Witty and acting still impact making. A re-issue well worth seeing.

THE UNTOUCHABLES - A hit TV series in the late '50s, now a hit movie of the '80s. Treasury agent, Elliot Ness, sent to Chicago to catch Al Capone drags his own army when he finds all the cops are on the gangster's payroll, and eventually gets him put away for tax evasion. Brian De Palma combines action and gore with humour and social criticism. The script is pretty thin but brains are blown carefully in close-up. Kevin Costner in the lead is nice but light-weight next to Sean Connery and Robert De Niro, who are supposed to co-star but steal the show, not by doing anything special, just by being there.

WHOOPING COUGH - The failed 1956 Hungarian uprising seen through the eyes of a 10-year-old boy. Sensitive and humorous, yet perceptive and intelligent. Peter Gardos's film suffers from an uneven script and disjointed montage, but is still quite enjoyable and very well played.

WISH YOU WERE HERE - Personal Services gave us Cynthia Payne's exploits as an adult. Here is her adolescence, even more likely and impertinent, as she leaves her home, scandalizes her parents and assumes her responsibilities at the ripe old age of 16. Emily Lloyd is magnificently rowdy and rude in the lead, and David Leland, who wrote *Personal Services*, directs his own script.

THE WITCHES OF EASTWICK - Three ripe suburban beauties, alone and sick of small-town mentality, pool their supernatural powers and bring to life the ideal male of their fantasies. But when he becomes too ideal, they get scared, and send him packing. A misogynic affair played with gusto by Jack Nicholson personifying the dirty dreams of Cher, Susan Sarandon and Michelle Pfeiffer. George Miller directed the story adapted from John Updike's best-seller.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Cinematheque

Jerusalem Cinematheque
November 13 - November 20

Fri. 14:00 Rumble Fish, Dir. Francis Coppola; 22:00 A Room With A View, Dir. James Ivory.
Sat. 17:30 Ghostbusters, Dir. Ivan Reitman; 19:30 A Room With A View, Dir. James Ivory; 19:30 Se Permettez Parlez, Dir. Jean-Pierre Ettore Scola; 21:30 The Woman At The Window, Dir. Fritz Lang; 21:30 Nadine, Dir. Robert Bresson.
Sun. 19:00 Silverado, Dir. Lawrence Kasdan; 21:30 Chinese Me, Dir. Alan Rudolph; 21:30 Nineteen Eighty-Four, Dir. Michael Redford.
Mon. 19:00 Il Conformista, Dir. Bernardo Bertolucci; 21:30 Erotikon, Dir. Mauritz Siller.
Tue. 16:00 Bunbo, Dir. Ben Sharpsteen; 19:00 Tempest, Dir. Paul Mazursky; 19:30 a. Love And Jour-

William, Dir. Maurice Siller; b. Thomas Graal's Best Film, Dir. Mauritz Siller; 21:30 Tokyo Story, Dir. Yasujiro Ozu; 21:30 Trois Hommes Et Un Crin, Dir. Coline Serreau.
Wed. 19:00 Convoy, Dir. Sam Peckinpah; 19:30 Thomas Graal's Best Child, Dir. Mauritz Siller; 21:30 Blonde Venus, Dir. Joseph von Sternberg; 21:30 Trouble In Mind, Dir. Alan Rudolph.
Thur. 19:00 Splendor In The Grass, Dir. Elia Kazan; 21:30 The Killing Of Sister George, Dir. Robert Aldrich; 21:30 La Vie Plaitante, Dir. Claude Chabrou; 24:00 Absolute Beginners, Dir. Julien Temple.
Fri. 14:00 The Mission, Dir. Roland Joffe; 22:00 Trouble In Mind, Dir. Alan Rudolph.

Wolfson Garden - Derech Hevron, Jerusalem - Tel. 724131